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Issue 240 ♦ 3rd July 1996
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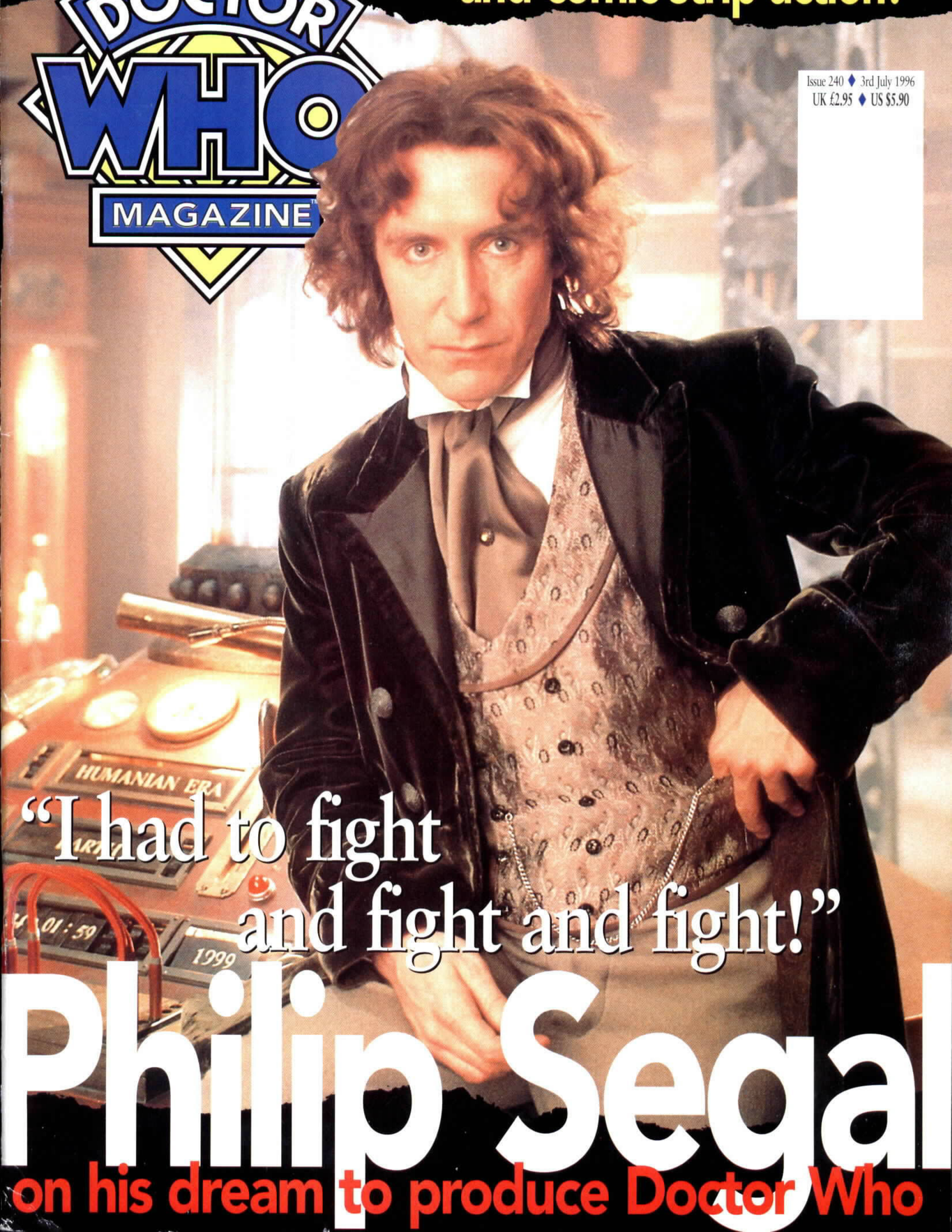
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"I had to fight and fight and fight!"

## Philip Segal

on his dream to produce Doctor Who

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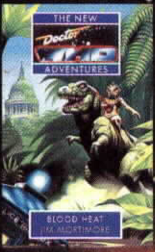

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All of a sudden it's June and the *Doctor Who* TV Movie has been and gone. Where did the year go? It feels like only a few weeks since last December, when *DWM* got the call from BBC Worldwide officially confirming everything that we'd heard about the future format of the show. Typically, a *Gallifrey Guardian* had just gone to press. Then there were the endless phone calls to the States, setting up contacts and making friends; trying to secure the most full and accurate news coverage we could. Time raced on, the script arrived and a few weeks later I found myself, at a few days' notice, in Vancouver, twiddling with knobs on the TARDIS console. It still didn't seem real. Winter became spring and we fought to fill the magazine with the most exhaustive interviews and features we could manage.

Then the dilemma: the new film offered the perfect chance to build our readership and secure the future of *DWM*, but how would a new, young fan cope with an *Archive* or a *Monitor* feature? Should we lower the 'intricacy level' of the magazine? If we did that, wouldn't we risk alienating our loyal regular readers?

Hence the *Doctor Who Movie Special* was planned (our Peter Cushing film mag being hastily renamed the *Spring Special*!) to ease new fans into the rich history of *Doctor Who* and hopefully into *DWM*.

Now the film has been shown on TV, we're playing the waiting game again. If there's a new series of *Doctor Who*, then *DWM* may spawn a younger, more accessible sister title, but for the moment, we're happy to welcome a new generation of readers to this magazine. It's good to have you aboard, and we hope you have fun . . .

Gary

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## Special Features

**COINCIDENTAL MUSIC** 11
The Monitor tunes in and listens very carefully to the Doctor's uncanny sense of rhythm . . .

**THINGS TO DO IN SAN FRANCISCO WHEN YOU'RE DEAD** 12
Gary Gillatt takes a good, long look at the first *Doctor Who* story to be made in seven years – was it worth the wait?

**DWM SURVEY RESULTS** 20
What were the hits and misses of *Doctor Who* last year? Your verdict is presented at last . . .

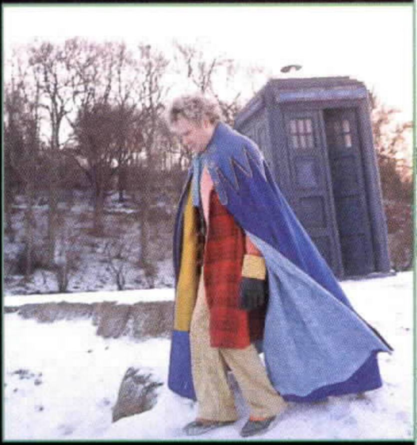
**THE JOHN NATHAN-TURNER MEMOIRS** 46
**Chapter Eight: Listen, do you want to know a secret?**
JN-T recalls a Singapore sojourn, the trials and tribulations of casting Paul Darrow, and the infamous hiatus . . .

## Interviews

**EXECUTIVE DECISIONS** 6
Philip Segal, the executive producer of the *Doctor Who* TV Movie, discusses the long battle he faced to return the Doctor to our screens . . .

## Fiction

**STRIP: *GROUND ZERO* PART THREE** 39
The true threat is revealed – and Ace, Sarah and Peri must face the monsters that live within us all . . . Story by Scott Gray with art by Martin Geraghty and Bambos Georgiou.



## Regular Features

**GALLIFREY GUARDIAN** 4
All the latest news on the world of *Doctor Who* . . .

**SHELF LIFE** 15
Dave Owen casts a critical eye over the prose incarnations of the new *Doctor Who* adventure. . .

**ARCHIVE** 23
1289, the Pamir Plateau: four time-travellers are about to embark on a long and perilous journey through an ancient empire – their guide, one of the greatest explorers in recorded history: *Marco Polo* . . .

**TIMELINES** 33
The latest batch of your thoughts on *Doctor Who*, *The Hit Parade* and an essential guide to spotting Axons . .

**THE TELESNAP ARCHIVE** 39
The classic adventure continues with *The Evil of the Daleks* Episode 4 . . .

Thanks this issue to: Lou Anders III, Alan Barnes, David Brunt, Mark Eden, David Gibbes-Auger, Grayson Fuller, Richard Hollis, Jane Judge, Paul McGann, Adrian Rigelsford, Edward Salt, Philip Segal, Vicky Thomas, Stephen James Walker, Andrew Webster, Martin Wiggins, Jo Wright, *In-Vision*, BBC Books,BBC Video, Virgin Publishing and the staff of Nottingham City Library.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, England. Entries must arrive by second post on 21st August 1996.

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**Doctor Who Magazine**™ Issue 240. Published by **Marvel Comics**, a division of Panini UK Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ Published every four weeks.
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Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 0171-261 5555. ISSN 0957-9818.

# Jon Pertwee

**It is with great sadness that we have to announce the death of Jon Pertwee, the Third Doctor, on 20th May 1996, while on holiday in the USA with his wife Ingeborg. He was 76.**

On behalf of *Doctor Who* fans all over the world, **Doctor Who Magazine** would like to extend its sincerest condolences to Jon's family and friends.

We will be holding over features from the planned line-up of Issue 241 to make way for a number of special tributes to Jon.

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## BBC Worldwide, Fox and Universal ponder future of *Doctor Who*

**The *Doctor Who* TV Movie aired in the US on the Fox Network at 8.00pm on Tuesday 14th May. Competition on other networks was fierce, including episodes of hit comedies such as *Home Improvement*, *Frasier* and the *Roseanne* season finale.**

*Doctor Who* was watched by a little below nine percent of the available audience: a figure well below that hoped for by executive producer Philip Segal.

It is difficult at this stage to make predictions about the future of *Doctor Who* from these figures alone, as both Fox and their advertisers consider the quality of viewers as equally important as the quantity. If *Doctor Who* viewers are shown to be in the social and income bracket likely to buy the products advertised, then Fox is more likely to consider *Doctor Who* to be a sound commercial venture and purchase further episodes. Unfortunately *Doctor Who*'s audience share does not compare favourably with that received by the previous week's Tuesday Night Movie, *Tornado*, which was watched by sixteen percent of available viewers. First-run episodes of *The X Files* on the same channel regularly capture an eighteen percent audience share. Rival network CBS screened the new TV movie *The Stepford Husbands* against the last hour of *Doctor Who*, and that received an average audience share of around eleven percent.

*Doctor Who* fans would be advised not to panic, however, as these figures are only part of the picture. At the time this issue of **Doctor Who Magazine** went to press, the film was yet to receive its massively publicised UK TV premiere, and it has also shown very strong sales to other countries. Only after UK viewing figures and sales figures from the BBC Video release come in will the production partners – BBC Worldwide and Universal – and the Fox Network be able to make informed decisions about the future of the series. Even if Fox are unwilling to buy further episodes, Worldwide and Universal may still find a different deal to keep *Doctor Who* on TV.

### Video hold-up

Last minute delays to the video release of the *Doctor Who* TV Movie disappointed and confused eager fans who hoped to purchase a copy on the scheduled release date of 15th May.

Copies of the sleeve drawn up in late March for pre-publicity purposes indicate that BBC Video originally expected a '12' certificate from the British Board of Film Censors for their new film, but, after an early rough cut of the story was shown to the BBFC in April, a number of days before the finished print arrived in the country, the Board suggested that, pending viewing of the final version, a '15' rating would be appropriate. As reported in **DWM** 239, BBC Video was not disappointed with this decision, feeling that this would have a positive effect on sales by placing the product into the same bracket as *The X Files*, implying a more adult content. Publicity and marketing was targeted towards a 15th May release, giving a clear two weeks of sales time before the film's British TV premiere on 27th May, and following closely after the US premiere so as to head of any cross-Atlantic video piracy.

However, on the evening of 9th May, the BBFC notified BBC Video that they could not proceed with the plans to release a '15' version of *Doctor Who*. The Board were aware that BBC1 had scheduled the film for a 'pre-watershed' family viewing slot, hence the story would be perceived to be suitable for children. The BBFC could not therefore countenance a similtaneous release of an 'adult' video version. On 10th May BBC Video notified major distributors and retailers that the long-awaited video would be delayed before working to prepare a version that would be acceptable to the BBFC.

At this time, the exact nature of the cuts made to the film for its video release is uncertain. It is, however, known that the opening 'shoot-out' sequence in Chinatown was trimmed still further; the operating theatre scenes involving Sylvester McCoy were edited to make them "less harrowing" and the sound of Bruce's wife's neck snapping was removed.

After briefly pencilling-in a Saturday 18th May release, which was found to be a little optimistic, BBC Video finally scheduled an on-sale date of Wednesday 22nd May, with selected branches of HMV offering the tape at midnight on 21st – exactly one week later than planned. The offices of BBC Video and **DWM** were swamped with telephone enquiries on the 15th, with both parties preparing a brief statement to soothe anxious fans.

# New fiction and non-fiction from Virgin

**Virgin Books has added a number of titles to its publishing schedule for early 1997, but the company is still unable to confirm that it will be able to continue releasing Doctor Who-related material after May of that year, when its license is due to expire.**

January will bring the *New Adventure, Eternity Weeps*, by Jim Mortimore; a story set in the first decade of the twenty-first century and involving a search for Noah's Ark. The same month will see the publication of Dave Stone's third novel for the company, this time a *Missing Adventure* entitled *Burning Hearts*, which will feature the Sixth Doctor and Peri. February's *New Adventure* will be Kate Orman's *The Room With No Doors*, set in sixteenth century Japan.

Also commissioned for early next year is another paperback non-fiction work from *Programme Guide* compiler Jean-Marc Lofficier. His new book, *The Nth Doctor*, will look at unused *Doctor Who* scripts developed after 1989, and will include synopsis of and excerpts from drafts completed for Green Light's aborted movie project and Universal/BBC Worldwide. A number of the authors, including Johnny Byrne and Denny Martin Flynn, will also be interviewed.

Shown here are the covers to the October *New Adventure, Damaged Goods*, illustrated by Bill Donohoe; and the September and November *Missing Adventures* – respectively *Twilight of the Gods* and *The Plotters* – both featuring paintings by Alister Pearson.

THE NEW ADVENTURES
Doctor Who
DAMAGED GOODS
RUSSELL T DAVIES

DOCTOR WHO
THE MISSING ADVENTURES
TWILIGHT OF THE GODS
CHRISTOPHER BULIS

DOCTOR WHO
THE MISSING ADVENTURES
THE PLOTTERS
GARETH ROBERTS

## Meanwhile . . .

### Time travel weekend at *Doctor Who* exhibition

Over the weekend of 5th/6th July, there will be a special 'Time Travel' *Doctor Who* event in Llangollen, North Wales. Attendance will be limited to only sixty people and, for an all-inclusive price, will include: overnight hotel accomodation and meals on the Friday and Saturday night; free entry to the *Doctor Who* exhibition, the Model Railway exhibition and the Dapol factory tour; a ride on the Thomas Telford boat over the Pontysyllte aquaduct, which is the tallest in the world; and dinner on board Llangollen Steam Railway. The weekend will also feature one Doctor and one companion, and it is hoped that by restricting attendance, contact with the celebrities will be more personal than ever before. There will be autographs, photograph opportunities and intimate question-and-answer sessions. For further details and bookings, phone Dapol on 01978 860584.

# Outside the Spaceship

**Obituary** Preston Lockwood, who played Dojjen in *Snakedance* Parts One, Three and Four, died on 24th April. He was eighty-three.

**Doctors** Peter Davison's role in *Cuts*, which has been adapted by David Nobbs from Malcolm Bradbury's novella, is Henry Babbacombe, a writer who comes to make an epic costume drama for a Manchester-based ITV company with a Spanish-sounding name, namely Eldorado TV. The comedy drama has been commissioned by a Leeds-based ITV company with a Yorkshire-sounding name.

The first leg of Colin Baker's touring play *Fear of Frying* by Richard Digance now runs until 20th June – a remount begins in the autumn. His co-stars are *London's Burning*'s Valerie Holliman, Anne Charleston (ex-*Neighbours*), Digance himself, Nadia Sawalha (Julia's sister), Alison Roberts and James Pertwee, son of Jon's cousin Bill, who plays Colin's son! The present outstanding tour dates are week commencing 10th June – Orchard, Dartford (b/o 01322 343333); 17th June – Lawrence Batley, Huddersfield (b/o 01484 425282); 24th June – Key, Peterborough (b/o 01733 52439); 1st July – Theatre Royal, Lincoln (b/o 01522 534570); 8th July – Wyvern, Swindon (b/o 01793 524481), 15th July – Swan, Wycombe (b/o 01494 512000).

Sylvester McCoy can be seen as McCorquodale opposite Adam Ant in a production of Joe Orton's black comedy *Funeral Games* at London's Drill Hall Theatre until 22nd June. Tickets are obtainable from the box office on 0171 637 8270.

Paul McGann is due to take part in a new feature film being shot during June and July. More details as soon as contracts are signed. McGann has already shot *The Fix* opposite Steve Coogan, about a young footballer whose career is shattered by a newspaper scandal.

The Sci-Fi Channel celebrated the birth of film Doctor Peter Cushing plus horror legends Christopher Lee and Vincent Price (all born on 26th or 27th May) with a day devoted to the three masters of horror on 25th May.

Theatre Doctor Trevor Martin recently played Paul, a retired coach driver who thinks he is dying, in the play *Goldhawk Road* by Simon Bent at London's Bush Theatre.

**Companions** Jean Marsh and Louise Jameson have been working together in Agatha Christie's *The Pale Horse*, adapted by Alma Cullen and directed by Charles Beeson for Anglia Television. The murder mystery, set in the 1960s, should be networked by ITV during the autumn or winter seasons. Jean plays Thyrza Grey, one of three witches (typecasting?), while Louise takes the part of Florence, stepmother to one of the victims.

Frazer Hines played geologist Michael Kyte in ITV's forensic science drama/documentary *Expert Witness* on 3rd May.

Richard Franklin was among the cast of *Victoriana* by David Hart during a recent production at the New End Theatre in Hampstead.

Bonnie Langford has recorded further sleuthing adventures as Pixie, partner to Christopher Cazenove's Norman Conquest aka *The Gay Desperado*, for Radio 4. The latest was *Killer Conquest* on 1st May.

Nicola Bryant's performance as Martine can be re-savoured as BBC1 has decided to repeat the first series of *The Biz* during June.

**Villains** *Power 98* (see **DWM** 239), which has now premiered in the US, stars Eric Roberts as Karlin Pickett, a radio shock-jock whose ratings are boosted following regular calls by a murderer. The murder-mystery film is most likely to end up on video or pay-TV. Fox's development slate, of which *Doctor Who* is a part, has Roberts down to play a distinguished Washington detective who finds himself an outsider when forced to move to New Orleans in *Dark Angel*.

Cyberleader and Karkus Christopher Robbie is Prince Escalus with Julian Glover (Scaroth) as Friar Lawrence in the RSC production of *Romeo and Juliet* in repertory at London's Barbican Theatre until 27th August.

**Script editors** Douglas Adams is reportedly hooked on the game of Mahjong, which has led to some players losing up to £30,000 a day on the latest gambling craze sweeping the UK.

**Writers** Eric Pringle wrote the recently broadcast two-part Radio 4 Saturday Playhouse production *Gracie*, based on the life of Gracie Fields.

**Directors** The series *Ellington*, which was nearly complete when producer Gordon Flemyng (director of the two Dalek films) died last year, was broadcast during April and May. A former DWAS co-ordinator Steven Wickham appeared in the fifth episode.

Ken Grieve (*Destiny of the Daleks*) is one of three directors working on *Beck*, a six-part BBC1 drama by Paul Hines starring Amanda Redman for transmission in the Summer.

Early episodes of the Matthew Robinson-produced *Byker Grove* are now being broadcast on TCC. Repeats of the seventh series will commence on BBC1 during August while the new series with Robinson as executive producer is scheduled from 24th September.

**Miscellaneous** The new Fox series *Profit*, which began in the US on 8th April and incorporates an element of *Twin Peaks* creepiness, has Richard Hudolin as its production designer, who worked on the recent *Doctor Who* film. Variety reports that "production designer Richard Hudolin makes Vancouver settings look much better than often is the case."

Make-up designer Dorka Nieradzik, who worked on various *Doctor Who* stories during the John Nathan-Turner era, won a BAFTA award for Make-up/Hair for *Cold Comfort Farm*, the executive producer of which was Antony Root.

The Dalek spaceship, featured in *Daleks – Invasion Earth 2150 AD* and the recent Marvel **Doctor Who Spring Special**, could be seen in its alternative guise in the 1969 B film *The Body Stealers*, broadcast by Channel 4 on Saturday 11th May.

*Dominic May*

# Executive *decisions*

The Doctor's most important ally in the last seven years has been **Philip Segal**, one of the executive producers of the new TV movie. While on location in Vancouver, **Gary Gillatt** spoke to him about his efforts to return the Time Lord to our screens . . .

**Doctor Who Magazine** was the first genre magazine to interview Philip Segal about his involvement with *Doctor Who*. It was February 1995 and he was working for Steven Spielberg's production company, Ambin Television. Back then, new *Doctor Who* still seemed a very long way off, hidden by a wall of bureaucracy and budget and casting difficulties. The project had still to be formally taken up by an American network. Fox Television had only recently turned down the opportunity to develop a full series, but were still willing to discuss a stand-alone TV movie.

In Los Angeles that February, Philip Segal was optimistic. Although it was unvoiced at the time, he knew that there was a very good chance that the film would eventually be made. Soon after, Fox formally agreed to take the movie and, before the end of spring, Universal and BBC Worldwide, who were co-funding the production, commissioned a script from writer Matthew Jacobs. Very soon, Philip Segal's personal vision of *Doctor Who* was to reach the screen.

It is a year later, and **DWM** is able to catch up with Philip Segal again, this time in his bare little office in the Vancouver studio complex being used to shoot *Doctor Who*. Yards away, the Master is telling the Doctor that he will soon "have all his lives". According to the filming schedule, this is intended to be the penultimate day of shooting. Alas, things are not going well. A three-day overrun is on the cards, compounded by the fact that tomorrow will be Eric Roberts' last day. The production team are working hard to get all of the Master's scenes in the can, or, at the very least, all the shots involving Eric.

Things are tense behind the scenes. Studios, managers and production accountants do not treat such overruns lightly. Philip Segal is busy persuading and cajoling support from those who hold the purse strings. *Doctor Who*, he believes, should not be sold short at this late stage. Nevertheless, in the teeth of all this bargaining and arguing, Philip is happy to talk to me about the project. We shy away from the details of the script and the production and instead focus on the behind-the-scenes politics of *Doctor Who*, and the path it took back to TV. Throughout the interview, Philip – a cheerful and enthusiastic talker with an accent that oscillates between Chigwell and Chicago – toys with a sonic screwdriver on the desk in front of him, on occasion even triggering it and then smiling at the prop like a proud father. He is obviously delighted to have his hands on *Doctor Who*.

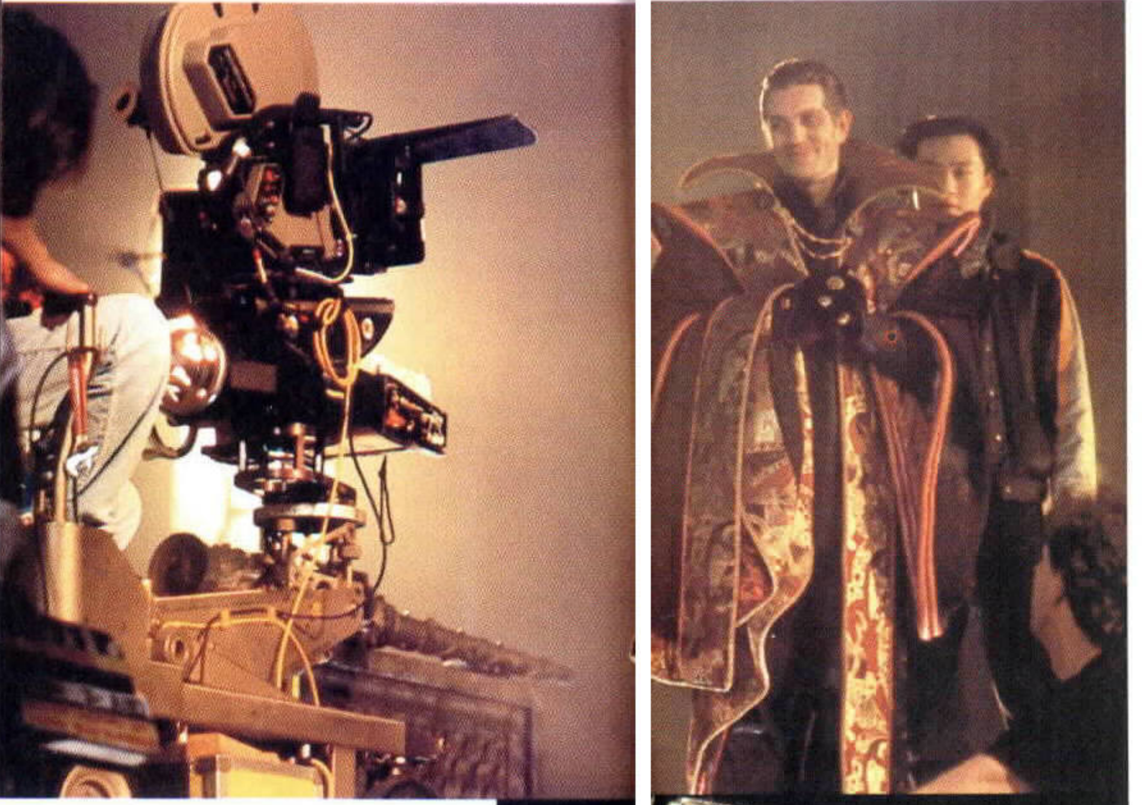
"It feels great to have almost done it. It feels like I've finally got through it. I've had a wonderful crew and a great creative team. Everyone has put their heart and soul into this, into all the details. Everyone all the way down from the director has been committed 100%. Have you seen inside the TARDIS?"

I tell him that I have. In fact, it was all I could do to stop running around the console room like an infant in the playground.

"Good, good! The level of detail on that set was really important to me. The idea was always to make the promise as large as we can make it. I think that's why Geoff Sax [the director] has done such a wonderful job. He understood that what is equally important to this project, besides the story and the character, are the details. To me, that's what science fiction is really all about, at least in terms of production. The details make the difference."

**Right:** Dr Grace Holloway (Daphne Ashbrook), possessed by the Master, wields the TARDIS' neutron ram. Photo © BBC Video.

"This *Doctor Who* has a great sense of danger combined with a great sense of fun."



**Above, left to right:**
Grace and the Doctor (Paul McGann) begin to learn more of each other's backgrounds.

Eric Roberts and Yee Jee Tso on set during the final shooting days.

The TARDIS tool-kit, an example of Philip Segal's attention to detail for the new project.
Photos © BBC Video

> "The BBC are really protective of *Doctor Who*, and have never given the rights to anybody."

His enthusiasm is so great, and the film so near completion, it strikes me that Philip will have a painful hole in his life when his time with *Doctor Who* is over. He shrugs. "Well, I have my own company. My partner is Gregg Fienberg, who was a producer on *Twin Peaks*, and we have a company called Lakeshore Television on the Paramount lot. We're developing projects for CBS and UPN. One project in particular, for CBS, is a sort of paranormal *Mission Impossible* and we're very excited about that."

I want to take Philip back in time, to build up a picture of what he went through to bring *Doctor Who* back. When did he first go to the BBC and say, 'Hey, I want to make *Doctor Who*'?

"It had to have been the fall of 1989 that I telephoned BBC Worldwide – which was then called BBC Enterprises – and tried to get a guy called Roger Laughton on the phone. He headed up Enterprises at the time and I was with Columbia. Roger only sort of half-heartedly listened to me. Then, and later, I came up against such an enormous barrage of politics and runaround. Normally that's enough to send anybody packing."

Perhaps the BBC weren't interested in the programme leaving the country?

"I think it was a myriad number of things. It was a little bit of that. It was a little that they didn't know who I was. It was partly that they didn't seem particularly interested in the property. They didn't even know what the reality of the rights situation was. The programme is, of course, a BBC product, but no-one seemed to know whose responsibility it was or who was allowed to do anything with it. This was all part of the quagmire at the time. And there was this real interesting dynamic regarding the rights for *Doctor Who*. The BBC are really protective of it, and have never given the rights to anybody. In fact, in 1992 they sold an option to a company to do an animated version of *Doctor Who*. When the test storyboards came back, they showed the Doctor as this gun-wielding, high-falutin' guy. The BBC went into a panic and cancelled the deal. Everyone they ever spoke to wanted to change the character in some way, to make their mark on it.

"The responsibility for *Doctor Who* constantly changed hands at Enterprises, generally because, as I said, no-one seemed to know who should be dealing with it. The one guy who became by voice, my conduit and my lifeline was Tony Greenwood. He was the director of children's projects at Enterprises at the time. I got talking to him coincidentally – after a series of flukes – and we became very good friends. He was the guy who is basically responsible for helping me mount this production."

Did Tony like the series? "Oh, absolutely. He helped to market the show, he was involved in the selling of the videos, the licensing of the property. He was involved in that whole side of things. We became friends and he was the one who helped to open doors for me, who corralled all the different people and explained who everybody was. We slowly built up our relationship. It was when I went to Amblin in 1991 that we really started talking. It took us three years to consumate the deal; from '91 to '94. It then took us a year to develop the bible for the show."

Philip signed on a deal with BBC Worldwide in February 1994. "I never signed for the *rights*, the rights remain and have always remained with the BBC. They agreed to enter a co-production deal with Universal, and they became financial partners. No rights have ever changed hands. The only way this deal finally happened is because the BBC are allowed to distribute the product. Usually Universal insist on distribution rights, but here the BBC got distribution and that was the major hurdle that had to be overcome."

## The executive producers on . . .
## *Paul McGann*

"The character of the Doctor shifts in tone a lot, and some actors find it very difficult to make those shifts. If you cross certain boundaries, it's easy to make the Doctor seem psychotic or silly. The interesting thing about Paul is that he loves the character; he has a real affinity for it, and he's found a unique approach to it. One of the things he's done is give us a Doctor who's a little more dangerous, but he's very loveable and has a wonderful sense of humour.

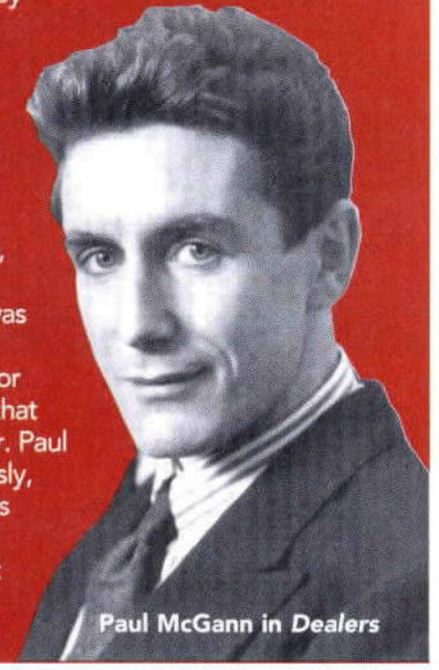
"Paul was brought to my attention by an English casting director. I saw him in a movie called Dealers with Rebecca DeMornay, which I thought was wonderful. We were looking for a leading man who would fit all of an enormous list of qualities. He had to be handsome, and he had to be a sort of young leading man, he had to have humour. We told the network that the character was this twenty-eight to thirty-year-old leading man, and they thought it would be a very difficult part to fill. So we were thrilled when we found Paul – who was perfect!"

**Philip Segal**
*Executive producer for Universal*

"Obviously, an important thing from the BBC's point of view was that the Doctor should be British, and Phil always said that that's what he wanted to do. We were very pleased with that – Phil always was happy to keep the things we really wanted.

"It was important that whoever played the Doctor should be a good actor, someone who could play that most im portant part of the character – the humour. Paul has to play a time-traveller but he takes that seriously, so it's not camped-up. Science fiction is always at its best when the leads believe in the show."

**Jo Wright**
*Executive producer for BBC Worldwide*



**Paul McGann in *Dealers***

Philip stayed close to *Doctor Who* even when he parted company from Amblin. "At that time, in 1994, I was under contract to Universal as Head of Production at Amblin. That's how Steven Spielberg's name got attached to the deal. When I left Amblin, I was still the only one who really knew about this project so I became the executive producer; still working for Universal. My new company – Paramount – graciously negotiated an 'out' for me to do this particular project for Universal. Since I could be here full-time I needed a partner, that's how I got Alex Beaton as a third executive producer."

After that deal had been struck, what else delayed the development of a film? Lack of interest from a network? "No, not really. We always had interest from Fox: they always wanted to make this and they were always the first choice to make this. The problem was always with getting a final script that everyone would sign off on. The one we're using here is the third script; two others didn't make it through that process.

"The first script was by John Leekley, and proved to be just too huge and too grand in its ideas to be made. That had the Daleks at the centre of it and was being pitched as a film pilot to a series. Then John's deal was up at Universal, and he left and Robert de Laurentis took a crack at it. That became the next go-round but unfortunately that draft was just too straight-ahead. It didn't have the quirky Whovian elements to it. So then we decided that it really had to have an English writer, and it had to be a writer with passion. Our final writer, Matthew Jacobs, loves this show; he loves the character and he understands the Doctor and it shows on the page in every detail. That's why when Chang Lee meets the old Doctor at the top of the show he finds all that stuff on him: the sonic screwdriver, the yoyo and jelly babies – bits and pieces that Sylvester had never had in the series but told us he would have loved to have played with. These were also things which Matthew and I had loved and things which I thought belonged rightfully to the Doctor. Paul McGann also thought it was a terrific idea."

The production team studied a range of *Doctor Who* literature to help them get the details and continuity right. "We went through everything from Jean-Marc Lofficier's *Terrestrial Indexes* and catalogues, we went through the Peter Haining books and *The Cybermen* book. We went through the video tapes – *The Hartnell Years*, *The Tom Baker Years* and so on – and a huge pile of magazines. I was and still am petrified of getting the details wrong. I don't pretend to be a guru. I know a lot about the show, and love a lot, but there are many things that I don't know."

I tentatively suggest that these small continuity points don't *really* matter. The programme has never been known for its consistency in such things. Surely the big challenge is to get the character of the Doctor right and to capture that special *attitude* of *Doctor Who*? "Absolutely. The scene in the movie that is a real tribute to our efforts to get that right is the one where the Doctor is in the park and beginning to remember who he is. Just as Grace begins to get concerned about and into all this, the Doctor is suddenly off the subject and more interested in talking about how perfectly his shoes fit. *That* is *Doctor Who*."

Tiny events and big events given equal importance?

"Exactly! I hope the film is full of that. It was difficult at first to explain this style to those in positions of responsibilty at Fox or Universal, but as we got going, the show was able to speak for itself. The script, and eventually the dailies, demonstrate perfectly what we wanted. This *Doctor Who* has a great sense of danger combined with a great sense of fun. It *has* to be fun, but never at the expense of it being camp. It must also have a sense of conviction. That creates the magic – and we've got that in spades."

I wonder what the most magical moment was for Philip. At what point in production did he stop, look around and think, 'God, I've finally done it'?

"It has to be when we shot the scenes of the TARDIS landing in the alleyway. It was the first night I stepped on the set, but I'd seen the way the alley had been dressed and I'd thought it was magnificent. I parked my car by the trucks and walked down the alley. Everyone stepped aside and suddenly there was the blue police box sitting against the wall. They were testing the light so the lamp on top was flashing. That was the moment where it just all came together. It was emotional and lovely."

In contrast, was there anything he felt he had missed, anything for which he wished he'd had a few extra dollars? "If it was anything then it was the TARDIS console room set. It was originally designed to be twice as large as it is, with twice as many rooms. The wall which forms the library was actually going to *be* a library, the wall with the clock was planned as a study full of clocks, and so on. What I envisaged was that each of the six sides of the console had a specific function, and each room opposite was an extension of that: science, knowledge – whatever. Unfortunately we didn't have the time or the money to achieve that. I've always had to fight and fight and fight on this show. First to get it, and then to get everything that I want on screen.

"The only other thing that was really lost was a small scene when the Master is going through the

## The executive producers on . . .
## *The magic of* Doctor Who

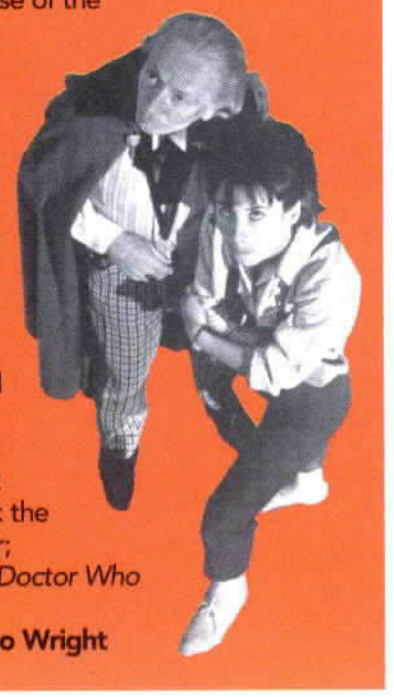
"I think the Doctor over the years has become an incredibly special character. He's a classic character in every sense of the word, and in some ways a bit of an anti-hero. I think that's what makes him special.

"I believe that *Doctor Who* in its original incarnation was never designed to be camp or silly. It was designed to be a science fiction show that was gripping and entertaining, and I think that given the time and the limited resources they had, they did a wonderful job. I believe the tack we're taking is that we're making a very honest show and a very dangerous show. It is fun, it has lots of humour, but it's not written down to."

**Philip Segal**

"I think it's very interesting where science fiction has gone. There's obviously a lot more science fiction out there now than when *Doctor Who* started, but I think the thing that separates the series from that is its humour; science fiction often takes itself far too seriously and *Doctor Who* has never, and should never, do that."

**Jo Wright**



> "I came up against such an enormous barrage of politics and runaround."

**Below:**
The Doctor, trapped in the Cloister Room, and about to lose his own body to the Master.
Photo © BBC Video

**Above:** The Master (Eric Roberts) forces Chang Lee (Yee Jee Tso) to stare into the Eye of Harmony. Photo © BBC Video

filing cabinets in the TARDIS. There he finds the gold dust in the 'G' drawer which the Doctor keeps to protect himself from Cybermen. But he was also going to open the 'D' drawer and find a Dalek plunger with all the wires hanging out of the end. Sadly, we didn't have time to shoot that – even though we built the plunger!"

As time slips away, I ask Philip to look to the future, and hazard a guess about the odds for a series to follow the film. The pilot needs to be a success on Fox, it needs to be a hit on BBC1, the video has to sell well . . . But what if only two of those three things happens? What if – God forbid – the show doesn't make the grade on Fox but it does on BBC1? Or vice versa? Would either partner be willing to go it alone if the film only goes down well in their territory? "I don't know, I really don't. It's all just so speculative. The show has the potential to be huge but I can't second-guess future politics if it isn't. The morning after the Fox screening will the big one; when the ratings come in.

"The decision to proceed could come the next day, the next week or six months down the line. Everyone has an option until Christmas. If that's exercised then there's five year's worth of series to come, but I don't think that I'll be involved with that."

Surely he couldn't bear to part from such a personal project?

"I think you have to. These things grow up and walk away from you. Even at the start you have to take on an art director, a production designer and so on, and each has their own vision and their own point of view, and you have to let them express that vision. That's how we create the magic. No film can get made completely to one person's vision, it's a real collaborative effort. I would be sad to let it go, but I feel I've done my part to bring it back. And no-one has been a bigger champion of this project than me. If someone else is offered the show and they can't find that level of passion for it then they shouldn't have the show. But I won't be consulted on who they choose – that simply doesn't happen."

Philip obviously believes that being producer of *Doctor Who* is a vocation and not merely a job. "*Doctor Who* must be a labour of love. If you don't love it, you shouldn't be working on it."

◆

**Right:** Executive producer Philip Segal.

*Boxed items from a press conference held in Pasadena on 18th January. Reporting by Lou Anders.*

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# Coincidental Music

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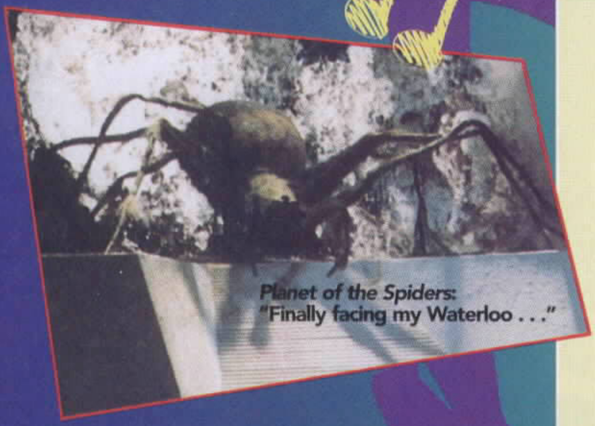
**Like most things in our modern age, it's all the Beatles' fault. For some twenty years after those four fresh-faced Scallies performed *Ticket to Ride* via the TARDIS' Time/Space Visualiser in 1965's *The Chase, Doctor Who* was cursed by a uniquely bizarre and otherwise inexplicable phenomenon . . . Some strange cosmic power linked the events of the Doctor's many adventures to the lyrics of the Number One hit single of the day . . .**

The War Games: "Get back to where you once belonged . . ."

## 1965-69

It wasn't that noticeable at first. The Spencer Davis Group's *Keep On Running* topped the charts during the latter, pursuit-laden stages of *The Daleks' Master Plan*; The Walker Brothers' *The Sun Ain't Gonna Shine Anymore* provided a spooky underscore to the post-supernova setting of 1966's *The Ark*.

One might have dismissed this as mere chance, were it not for the evidence of 1969's *The War Games*: in the series, the Doctor returned to Gallifrey; in the real world, The Beatles' *Get Back* was the platter that mattered (Adding to this; in the *very week* that Patrick Troughton's Time Lord vanished from our screens with the words, "Stop! You're making me giddy," Tommy Roe topped the hit parade with – who'd have thought it? – *Dizzy* . . .).



Planet of the Spiders: "Finally facing my Waterloo . . ."

## 1970-74

March 1970 saw Liz Shaw coming a cropper on a weir during *The Ambassadors of Death*; meanwhile, the mawkish *Bridge Over Troubled Water* monopolised the airwaves. A few short weeks later, Simon and Garfunkel gave way to Christie's *Yellow River*, which adequately illustrated the floods of lava which accompanied *Inferno*.

In Season Eight, Chicory Tip's grating *Son of My Father*, scored a postmodern double – underlining not only the predicament of the young King in *The Curse of Peladon*, but also that he was portrayed by David Troughton, heir to one-time Doctor Patrick. Slade's *Cum on Feel the Noize* might well have been the source of the mentally disturbing sonic bombardment which caused no end of confusion throughout *Frontier in Space*, whereas Suzi Quatro's well-timed advice – *Can the Can* – reflected the concerns of *The Green Death* in three ways (the 'can' being, variously, computer BOSS, the headphones via which it did its evil work, and a symbol of the mass-produced nourishment spurned by the residents of the Nuthutch).

And was there ever a more epic track to accompany Pertwee's final battle in *Planet of the Spiders* than Abba's all-conquering *Waterloo*?

Castrovalva: "In the land of make believe . . ."

## 1975-85

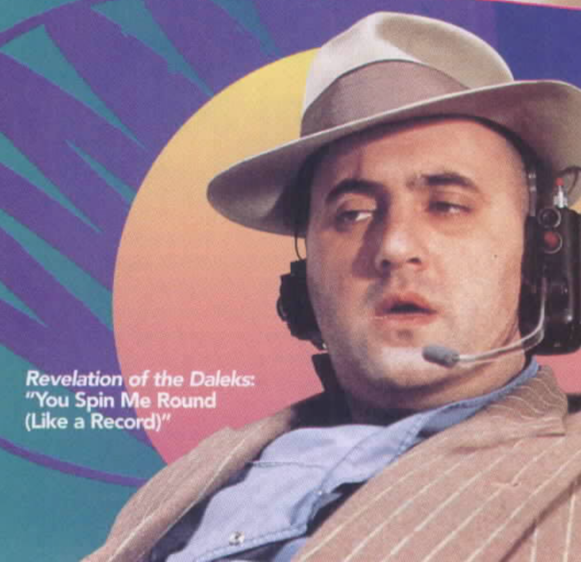
March 1975: As the newly-regenerated Doctor pondered upon the possible consequences of averting the *Genesis of the Daleks*, Telly Savalas, likewise, could be heard musing *If*. Chicago's drippy *If You Leave Me Now* was bound for Number One in the week that the Doctor dumped Sarah Jane in somewhere other than South Croydon (*The Hand of Fear*).

David Soul's grisly *Silver Lady* commemorated Thea Ransome's transformation into a shimmering Fendahl Core in *Image of the Fendahl*. The Commodores' slushy *Three Times a Lady* marked Triple Alpha-graduated Time Lady Romana's introduction (*The Ribos Operation*); and men, young men, were dying for it on Atrios in the week that the Village People signed up for the *YMCA* (*The Armageddon Factor*).

David Bowie was singing *Ashes to Ashes* as the TARDIS landed on the post-nuclear holocaust planet Argolis to visit *The Leisure Hive*; better still, Bucks Fizz's *The Land of Make Believe* hit the top spot just as the Fifth Doctor was trapped in the artificially-engineered environment of *Castrovalva*. Paul McCartney's risible *Pipes of Peace* struck a chord with the peacenik sensibilities expressed in the climax to *Warriors of the Deep* (remember the 'trench warfare' video?); and Lionel Richie's – franky vile – *lurve* opus *Hello* ran in tandem with the Sixth Doctor's introduction in *The Twin Dilemma*.

The spell, it seems, was only broken after Dead Or Alive peaked with *You Spin Me Round (Like a Record)* during March 1985, in the week that the DJ on graveyard planet Necros banished the curse (and a Dalek or two) with a bolt of concentrated, hi-energy, rock and roll (Revelation of the Daleks).

Strange, but undeniably true . . .



Revelation of the Daleks: "You Spin Me Round (Like a Record)"

# *Things to do in* San Francisco *when you're* dead . . .

### After seven long years, *Doctor Who* is back. But is it what we've been waiting for? **DWM** editor **Gary Gillatt** takes a closer look . . .

It took me a few moments to get over the shock of the first big change.

I'm not talking about the quality of the special effects, which in those opening moments, as Skaro slides past and its moons turn into the eyes of the Master, are not too dissimilar to the standard of the later BBC episodes. Nor am I talking about the Doctor's unexpected voice-over, which I suppose must have been added after test-screenings in the US suggested a need to help some of the less-sharp viewers keep up with the headlong rush of plot and series' continuity to follow. I'm not even talking about the rearranged theme music, which is rich and rollicking but perhaps not quite as scary as it might be.

No, the first big shock comes when the words 'Starring Paul McGann' rush out at you. Good grief. Finding cast names at the start of the show is a small thing, you may think, and something that, after years of accidentally finding myself watching assorted *Star Treks*, I should have expected. Nonetheless, this is the first moment when the film clearly marks itself out as something very different to that which we are used to.

The captions continue into the first TARDIS scene, one of the last reading 'Based upon the original series transmitted by the BBC'. With these words the film effectively put a distance between itself and *Doctor Who*'s first twenty-six years. At first I didn't understand the purpose of the label and I felt a little sad. To long-term fans who were worried about whether this film would actually be that undefinable thing called *Doctor Who* – and a valid continuation of our Doctor's adventures – it seemed to provide a perfect 'get-out clause' if it failed to meet whatever criteria they had assigned. In that case, the film could easily be shunted into the same bracket as Peter Cushing's Dalek epics: interesting, but you don't have to list it after *Survival* if you don't wish to. I didn't want this. I didn't want the film to offer such an easy escape if it wasn't quite to my taste. I wanted to be forced to accept any change.

Happily, what follows renders such reflection trivial; Sylvester McCoy is in the TARDIS and, without a doubt, *Doctor Who* is back. The as-yet unseen Eighth Doctor finishes his potted course in regeneration and we are off on another adventure.

I am delighted that, although his total screen-time is short, Sylvester shines in every minute of it. When one considers Sylvester's history with the show, his performance in his first story consisted of a large amount of shouting, gurning and arm-waving, but his last was dark, considered and restrained. His final scenes continue this trend, producing an honourable and moving last stand.

At the beginning of the film, of course, Sylvester is alone, only competing for our attention with the new TARDIS console room set. This, however, is no small challenge, as the set is quite spectacular. It is obvious that a great deal of time, effort and manpower was lavished on this room, which I think will be a huge hit with a Nineties audience. The console, with its copper contact switches, valves, brass levers and tangles of wiring was fascinating to look at and a great gimmick. The rest of the room, which seems both enormous and claustrophobic at the same time, is dressed with an eye for detail. Our first view of the Doctor's collection of clocks is an effective way of setting up the 'time'-theme that was to follow. Clocks appear in almost every other scene, linking into the story of the approaching New Year and giving an unmistakeable sense of a race against time.

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The TARDIS interior is very impressive, but I fear an error was made in revealing it so early. This, like a number of other sections of the production, seemed to expect a surprising high level of familiarity with the series' key concepts and history. To be a success, this new *Doctor Who* needs to capture the imagination and interest of far more viewers than ever before, and must surely go back to its roots to do that. I'm certain that the production team made a serious mistake by showing us the TARDIS in 'reverse' – the splendid shock of seeing a character step into a small box to find a massive, glittering chamber is central to the series' magic and unique style. Sadly, I don't think that simply by having the Doctor's record playing over an exterior shot of the police box in space is enough to clearly signal to a newcomer that the enormous library/church we've just seen is actually *inside* the blue box. That, naturally, would be absurd. Certainly, later in the film we have one of its funniest and most well-played moments when Chang Lee steps into the TARDIS – his mind boggles and he has to walk around the police box to confirm what he's just seen – but imagine how much more effective that would have been if, as newcomers, it had been *our* first look inside the TARDIS as well. Such things, as the series' first episode showed, are best seen through the eyes of innocents.

I suspect that the first ten or so minutes of the story will have been something of an ordeal for a new viewer, simply because there is so much to take in. The editing of the fight between Chang Lee's group and – we assume – a rival gang was jarring and presented another early hurdle to understanding. Just where do Chang's friends vanish to? Admittedly there is, if you listen closely, a muffled shout of "Run!", but I don't think that helps at all to smooth the visual jump caused by the deletion of their shooting. I'm sure this edit, like others, was forced upon the director by managers and watchdogs, but given *Doctor Who*'s background as a family show, surely such a violent sequence shouldn't have survived the first draft of the script anyway?

The tale rushes on and we're soon at Walker General Hospital. If our *ingénue* viewer hasn't been bewildered and claimed by a rival channel, then in the next few minutes they will be completely hooked. For these scenes, and all others right up to the climax in the TARDIS in the final reel, I have nothing but praise. Every performance, every gag and every effect is perfectly judged and executed. I am delighted to find that, despite early threats from executive producer Philip Segal that his new *Doctor Who* would lose any previous 'campness' or willingness to send itself up, these elements are still present. This new story blends action, humour and scary stuff in ideal proportion.

**"No Doctor has put his mark so firmly on the series in so short a period of time as Paul McGann."**

The regeneration scene intercutting with the old *Frankenstein* film may have been a little obvious, but *Doctor Who* has always celebrated its tributes to other genres, not attempted to hide them – the scene is therefore strengthened rather than diminished by that familiarity. The regeneration could have been used as an excuse to pile on the special effects but, delightfully, the scene was instead played down in order to highlight the splendour of the central idea; the simple miracle that someone has returned from the dead. The overt religious symbolism that threads the film (the rebirth in the tomb, the TARDIS of vaults, candles and cloisters, Grace's labelling of the Master as "the devil" and the Doctor's crown of stainless steel thorns) is another skilful use of the familiar to help illustrate the extraordinary.

From then on the pace is non-stop, giving us no more than a beat to laugh at each joke or gasp at each new wonder before we were sling-shotted into the next. The story initially seems very simple. The Master – who now variously resembles Philip Madoc from *The War Games* wearing a cycling helmet; a blob of hair gel; a translucent cobra and the Terminator – needs to stay alive, and has engineered the Doctor into a trap so he can steal his body. Luckily, the fiend's opening of the TARDIS's Eye of Harmony gives the Doctor an almost pyschic insight into this plan and he can set about stopping him. To do so, he has to obtain a vital chip from an atomic clock. In another remarkable stroke of luck, such a clock is about be unveiled accross town.

It would be churlish to judge writer Matthew Jacobs for being so reliant upon *deus ex machina* revelations and credibility-stretching coincidences, for these, it is easy to forget, have always been a major part of *Doctor Who*. And by this stage in the action, the two leads have so endeared themselves to us that we want them to get a lucky break. So we can only groan and smile when a news report about the destructive effects of the winking Eye of Harmony links directly into coverage of the unveiling of Professor Wagg's plot clock. It may be far-fetched but it's all the more corny and fun for it.

By this point we are already cheering on our new hero. Surely, no Doctor has put his mark so firmly on the series in so short a period of time as Paul McGann. Paul manages to go straight to the heart of the character and draw out all the key elements that make the Doctor unique – and arguably offers the most convincing and complete portrayal of the Doctor we have yet seen. We don't have to watch a character composed of some bizarre subset of aspects of the Doctor's personality, as has sometimes been the case. We get the *whole* Doctor, and a Doctor further enriched by Paul's immense range and the new 'gimmicks' added to this incarnation by the script writer: a talent for sleight-of-hand and an even more remarkable ability than ever to charm and inveigle.

The two chief supporting players, Eric Roberts and Daphne

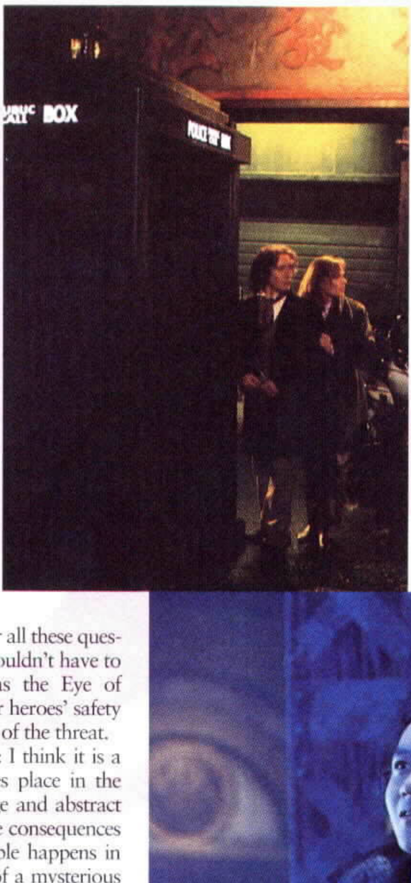
**Daphne, Eric and Paul all act their parts with great gusto and we come to care what happens to them.**

Ashbrook, are easily as able and convincing as Paul McGann. Both show a remarkable talent for comedy. Grace's look to camera as the Doctor runs around the park like a lunatic, and the moment in the ambulance when the Master corrects Grace's grammar must be two of the funniest scenes in thirty-three years of *Doctor Who*, and both succeed because of the impeccable timing and ability of the players.

Grace Holloway is glamourous, witty, gutsy and, most importantly, excited by the adventure herself. We all know there's nothing worse than a whingeing companion. Interestingly, on paper, Grace comes across as being quite annoying, especially in the early scenes with the Doctor in her apartment. But in three dimensions, and with Daphne Ashbrook playing her, she is an absolute delight.

Eric Roberts' Master is similarly a brilliant creation; by turn brutal, urbane, terrifying and droll. He is a first-class *Doctor Who* villain who, as an investment in the future, should never have been despatched so completely at the end of the story. The Master, with his capacity for violence, his desire for power and such overwhelming bitterness has always been the perfect contrast to the whimsical, responsibility-dodging Doctor. The Master is the bullying grown-up compared to the Doctor's carefree child, and Eric and Paul demonstate this better than ever before.

After much mirth and mayhem – including a fantastic chase sequence of which Jon Pertwee would be proud, and another great gag as the police motorcyclist takes an unexpected tour of the TARDIS – the film reaches its big finale in the Cloister Room. This, apart from the opening minutes, is the only point where things go a little awry. Once again the fault lies with the plotting and narrative structure.



I consider myself to be a reasonably intelligent viewer, and one pretty familiar with the formats and ideas of fantasy series, but even after repeated viewing and reading of the script, I still cannot work out precisely what happens in the final scenes. "What is a temporal orbit?" Grace shouts at one point. What indeed? Why does a human retina open the Gallifreyan Eye of Harmony? How does it allow the Master to take over the Doctor's body? By what means do Grace and Chang Lee return to life? Is it from the TARDIS' gold fairy dust or simply because they have gone back in time? If the latter is the case, why isn't the Master still alive as well? I suspect that DWM's *High Council* page is going to be jammed with cunning explanations for all these questions, but that will be far too late. We shouldn't have to trust in such outrageous McGuffins as the Eye of Harmony. we can only really fear for our heroes' safety if we can properly understand the nature of the threat.

This leads to a more important point: I think it is a shame that the final confrontation takes place in the TARDIS at all. The TARDIS is a strange and abstract place, and it is difficult to understand the consequences for the outside world if something terrible happens in there. Characters wrestling on the edge of a mysterious power source because of an old feud is the stuff of super-hero comics: aliens fighting for the powers of alien things, with mere mortals simply bystanders in the process. Again, it is hard to relate the threat to ourselves, so it diminishes our feeling of involvement with the characters.

That aside, the whole finale is played with such conviction, and the effects and visuals as the clock ticks to midnight are so thrilling, you are briefly distracted from picking at the plot. The fight sequences are superbly choreographed and very frightening. Daphne, Eric and Paul all act their parts with great gusto and we come to care what happens to them. Ultimately, we know the Doctor and Grace are under threat and we know they have used their wit and ingenuity to escape. We may not understand the threat or the means of their salvation, but that almost doesn't matter because we are having such a good time.

When this film was in the planning and development stage, many fans feared the show's new American co-producers would drag more romance and mawkish sentiment into the film than is perhaps traditional. We more-or-less escape that in the finished film, and each of 'those kisses' seems justified in context. In fact, I rather like the idea of a more tender and intimate Doctor. Perhaps he's just reached his adolescence, and this is his first snog in the playground! He's probably not sure if he liked it or not . . .

The only time all that 'caring-sharing' stuff becomes too cloying is when the Doctor takes Grace in his arms immediately after she returns to life in the Cloister Room, and the angelic choir veers towards the Halleluyah Chorus on the soundtrack. Even the TARDIS feels the need to shut its single eye to avoid having to watch such a sickening display of sentiment. This is only topped in the schmaltz stakes by the Doctor and Grace's final kiss against the sky filled with fireworks (it's a shame our hero's dad wasn't there to watch the rainbow display with him). This moment, I assume, was intended to make my heart sing, but only managed to make my stomach turn. Perhaps this is supposed to be deliberately cheesy and I'm missing the point!

Far more moving was the Doctor's final conversation with his new friend. It was charming to see a 'companion' ask the Doctor to stay with them for a change: a clever twist on a familiar scene which, in its own way, tells us a lot about the Doctor.

Finally, we are left with the Doctor heading off into the unknown with only the TARDIS, a good book and a torch song on the gramophone for company. As the Eighth Doctor settles into his predecessor's chair and lifestyle, we are touchingly and amusingly reminded, as the needle sticks on the record, that they are one and the same person.

Overall, this is ninety-odd of the finest minutes of my favourite series that I've ever been lucky enough to enjoy. It may suffer from a weak plot and needlessly confusing continuity references, but the skill of the actors and the director compensate for that easily.

It's true the the film may have felt or looked very different in many ways, but alongside each unexpected kiss we have the Doctor thumping life into the console; for each grisly new trait of the Master we have a cloister bell or a sonic screwdriver.

Have no doubt: this is *Doctor Who*, and damn good *Doctor Who* at that. ◆

# Shelf Life

The script for the new *Doctor Who*
Has been published, and novelised too!
**Dave Owen**'s on call
To review this month's haul,
As Sylvester McCoy bids adieu

## DOCTOR WHO – THE SCRIPT OF THE FILM

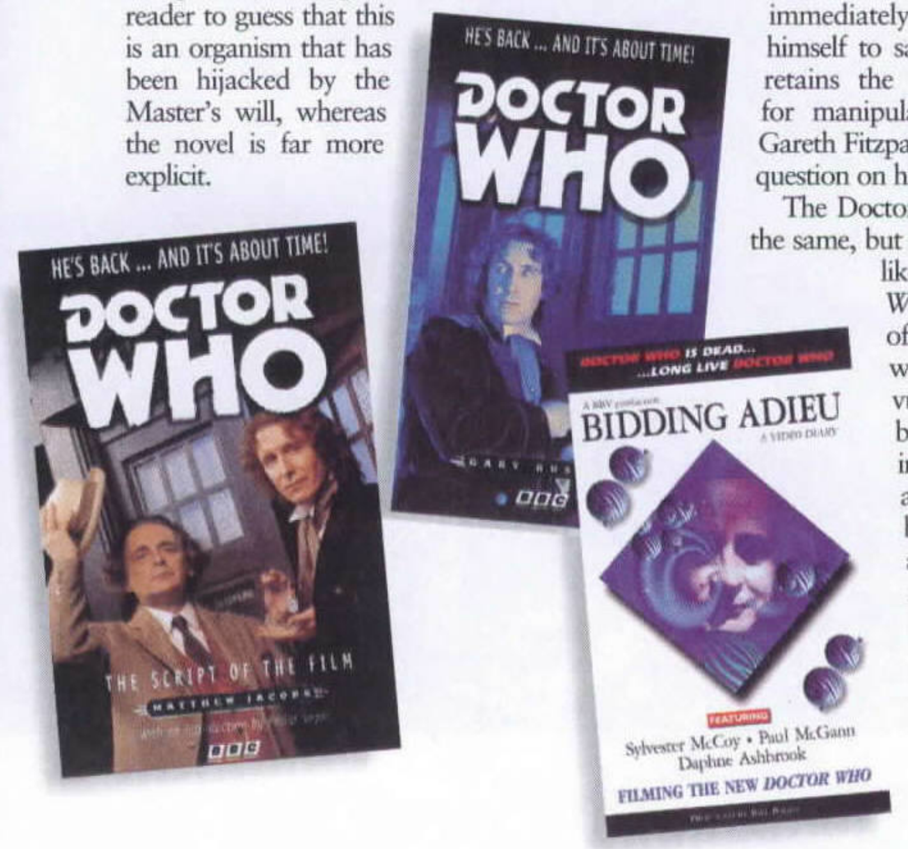
## DOCTOR WHO – THE NOVEL OF THE FILM

## BIDDING ADIEU – A VIDEO DIARY

As I write this month's *Shelf Life*, the premiere of the *Doctor Who* TV Movie is still a month away. Nevertheless, it falls to me to review three products closely linked with the production; *Doctor Who – The Script of the Film* (BBC Books, ISBN 0 563 40499 X), *Doctor Who – The Novel of the Film* (BBC Books, ISBN 0 563 38000 4) and *Bidding Adieu – A Video Diary* (BBV). With the first two being scheduled for release simultaneously with the video of the film, most buyers will read them after having seen it, but *Shelf Life* has the unique but dubious privilege of experiencing the new *Doctor Who* in print first and on screen second.

Matthew Jacobs' script is published in a similar size and format to Titan Books' range of *Doctor Who* scripts, and includes a brief foreword from executive producer Philip Segal and a list of key cast and the production team, crediting Sylvester McCoy as "The Old Doctor". It claims to be the finalised script used in filming, with any differences from the broadcast version being solely due to film editing.

The script's establishing setting, Skaro, came as quite a surprise, and I was left wondering how the Master, prior to his extermination, would be depicted on screen, until I noticed the credit for Gordon Tipple as "The Old Master". The novel, however, opens with a long establishing description of the Seventh Doctor aboard the TARDIS. Author Gary Russell uses this to rationalise the interior's change in appearance, also explaining that it is unusual for the Doctor to travel alone. *New Adventures* fans will be pleased that the small church organ aboard the TARDIS is a relic from St Christopher's in Cheldon Boniface. The script book is often quite uninformative and refers, for example, simply to a "Master Morphant", leaving the reader to guess that this is an organism that has been hijacked by the Master's will, whereas the novel is far more explicit.



*Bidding Adieu* is a fifty-five-minute Bill Baggs Video production documenting Sylvester McCoy's perspective of filming in Vancouver and on handing over the lead role. Sylvester observes that originally his part in the film was small, then grew larger, and then shrank again. This is a real shame; what seems to have been lost are the lengthier establishing scenes aboard the TARDIS, and in a film that must reintroduce the Doctor and his home, they would have been both informative to new viewers and welcome to fans.

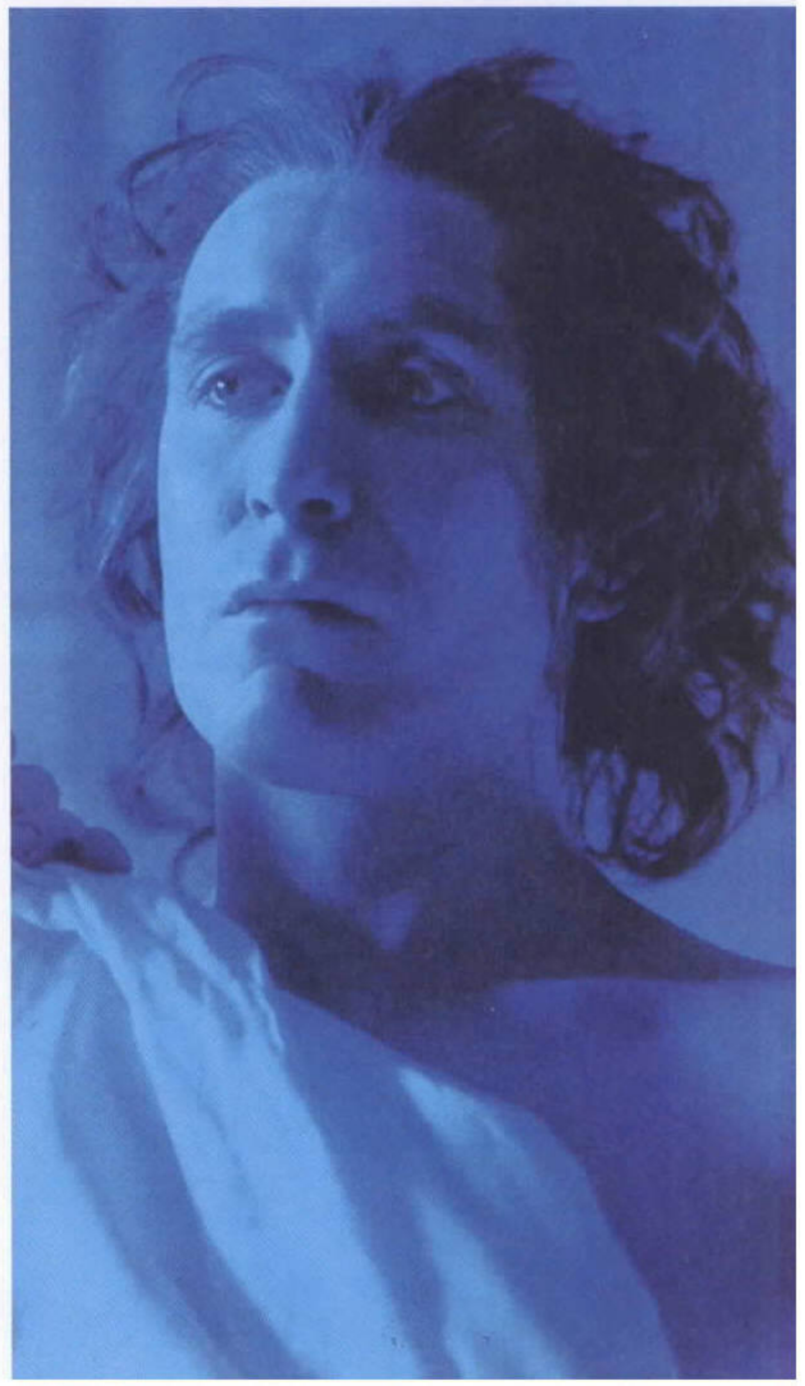
Most of my anxieties about the new *Doctor Who* production concerned the Doctor himself; would he be recognisably the same character from the series? On first reading the script book, I was unimpressed; most of the character continuity seemed superficial, such as the contents of his pockets, yet the changes were hard to ignore. Why, for instance, should the Doctor choose to wait until now to talk about his parents? On the other hand, there is nothing to explicitly contradict what we already know about the Doctor. And there are precedents in the series for him to suddenly reveal more about himself, such as his never mentioning the name of his race until the end of his second incarnation, or the name of his home planet until even later.

The script has the difficult job of pleasing two totally different audiences.

It's hard to tell in advance how Paul McGann will have portrayed the Doctor. He reveals little in *Bidding Adieu* over a casual chat with Sylvester McCoy, preferring to concentrate on the career aspects of playing the Time Lord. Neither script book nor novel describes the Eighth Doctor's unique traits but, despite the story being unlike any other *Doctor Who* adventure, I realised upon second reading that the Doctor is still recognisably himself; he throws a handgun away, to Grace's amazement, preferring to operate without the aid of firearms, and is later immediately prepared to sacrifice himself to save the world. He even retains the Seventh Doctor's trait for manipulation, warning student Gareth Fitzpatrick to answer a certain question on his upcoming exam.

The Doctor may be fundamentally the same, but in print, this doesn't feel like a traditional *Doctor Who* adventure. The story of a strange alien, in some ways powerful, in others vulnerable and innocent, being cast down to Earth in contemporary America and chaperoned by a ballsy career girl who is attracted to him, has far more in common with the *Superman* movies than *Doctor Who*. This comparison extends to the threat the Doctor must deal with; he's not fighting human greed or stupidity, or faced with any thorny moral dilemmas, but simply combating an equal and opposite super villain with a personal vendetta. Apart from the Doctor, Grace, the Master and Chang Lee, all the other roles seem relatively minor; a supporting cast before which the principals enact their private battle.

In *Bidding Adieu*, Daphne Ashbrook talks enthusiastically about her role, and it is easy to imagine how she will have played Grace. She seems well-cast, and I share her disappointment that she doesn't leave with the Doctor at the film's conclusion. Eric Roberts doesn't appear in the documentary at all, and while reading both the novel and the script book I was having trouble imagining his voice, and kept forgetting that the Master's new host body has an American accent. The Master follows the new Time Lord fad for all things familial, referring to Chang Lee, in the script's second worst line as "the son I've always yearned for". The worst line, as readers familiar with my opinion about *Star Trek* influencing *Doctor Who* will understand, is the one in which the Doctor refers to the Chameleon Circuit as the "cloaking device". How *could* they?



### Doctor Who – The Novel of the Film

*by Gary Russell*

Inside Number Eight, something very strange was happening.

Normally, a dead body would lie there until its autopsy, untouched and unmoved.

This mysterious body, however, began quivering. A strange glow lit up the shroud and for a moment it seemed to melt away, revealing a starscape; suns, moons and planets, swirling gas giants and flaming comets. As if the whole universe was encased within the outline of one man's body.

Then it all faded back to normal, and the body was lying inside its grey shroud.

Normal until the man's hand moved from inside the shroud and ripped it away. For a moment, the revealed body just lay there. Then the eyes popped open. Bright eyes, shining with life.

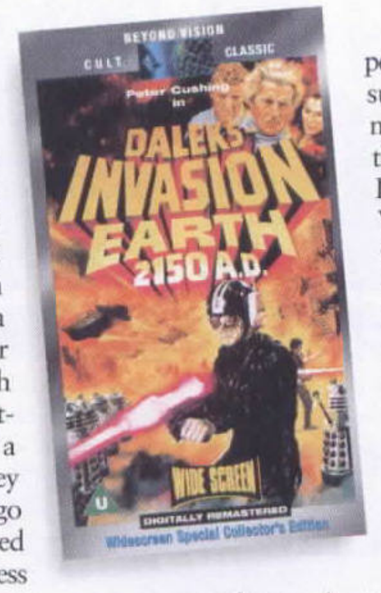
The script has the difficult job of pleasing two totally different audiences. Those already familiar with *Doctor Who* will find it a more conventional action-based adventure than before. Those new to the series may find the Doctor and his TARDIS too off-the-wall to cope with at once. Never before has the Doctor had to talk about himself, his origins and his physiognomy quite so much! Alas, I find the earlier draft of the script used for the novel preferable to the one that made it to the screen. The filmed ending simply does not make sense; how has the Doctor saved the day simply by travelling backwards in time in the TARDIS? And how does doing so bring Grace and Chang Lee back to life? Despite Gary Russell's overambitious experiments in sentence construction, reading the novel is a far more pleasant experience than reading the script book. Not only is more material included, but Gary's prose is concise and evocative, and retains the fast pace of the storyline. As in his other book this month, he is adept at filling in the personal viewpoints and histories of the characters.

I'm relieved, judging by the materials to hand, that the new *Doctor Who* has retained many of the features that made it a success in the past, and think that the success of the film now depends on the conviction of the four leading performances. The novel will complement it well, but the script book is for completists only. *Bidding Adieu*, as well as containing tantalising new footage of *Doctor Who*'s new leads, will remain a worthwhile document of Sylvester McCoy's departure, seen from a unique perspective, and is recommended.

## DALEKS – INVASION EARTH 2150 A.D.

### *DIGITALLY REMASTERED WIDE SCREEN EDITION*

The repackaged video of *Daleks – Invasion Earth 2150 A.D.* (Warner Home Video SO38353) is not nearly as stylish as its precursor *Doctor Who and the Daleks*. Rather than an arty photo-montage, the box simply features one of the film's garish publicity posters, and the review tape I received did not feature the film's cinema trailer as had the first film.



Returning to reprise their parts are Peter Cushing as Doctor Who and Roberta Tovey as Susan. They're joined from the outset by Jill Curzon as Doctor Who's niece Louise, a character notable only for combining great dress sense with no discernible personality whatsoever. Joining them aboard a redressed TARDIS (see – they were doing it thirty years ago too!) is PC Tom Campbell, played by Bernard Cribbens. Tom is less interesting than his predecessor Ian, possibly because like all the leads, he has less to say and do here. By having more characters and more action scenes, characterisation is squeezed to a minimum. The one really effective character is Philip Madoc's Brockley, the black marketeer who sadistically offers his hungry captives stew before kicking the pot over onto the campfire.

This film has aged terribly. No modern viewer could possibly believe that it is set in Britain in the twenty-second century. The rebels, all men, predominantly in late middle age, wear sports jackets and flat caps, looking as though they are on the way from the allotment to the betting shop. Encamped in a twentieth century London Underground station, they listen to the Daleks' broadcasts on a valve radio set. It's as if instead of travelling forward in time, TARDIS has taken the travellers to a parallel world where the Daleks invaded in 1950. Nevertheless, this depiction of shattered London is the film's visual triumph. Benefiting greatly from being seen here in widescreen, the eerily empty streets are a superb setting for the patrolling silver Daleks.

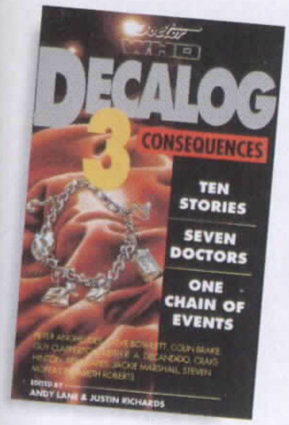
Overall, the widescreen release doesn't improve this film as much as the first one. The interior settings seem to have been neglected, perhaps at the expense of the superb exteriors. The most memorable shots are those of the Dalek saucer flying above London, or touching down. Whereas the strings were visible on the TV version, they're audible here, with a single sustained note that raises the tension whenever the ship appears. By contrast, much of the soundtrack is let down badly by the light jazz swingbeat accompanying all the action scenes, defusing them horribly. I can't see it seducing a contemporary audience, despite the current vogue for easy listening.

Despite several multi-level sets, the Dalek saucer and control room look cramped, and the presence of far too many flashing lights and gaudy controls make them look like a send-up. Having many memorable moments, this film nevertheless isn't as good as the first one because it commits the cardinal sin of fantasy drama – putting impressive visual effects before convincing characterisation and performance. Although worth watching in widescreen, it might be better with the sound turned down.

## DECALOG 3 – CONSEQUENCES

It's a little disappointing that Virgin Publishing, both in recent *Doctor Who* novels and in *A History of the Universe*, has postulated a universe with a single "Web of Time" along which fixed events occur sequentially. It's much more exciting to imagine a quantum universe, splitting off into a new possibility every time history is changed. But a cosmos in which the Doctor walks into a new universe every time he leaves the TARDIS doesn't easily lend itself to being documented, or establishing any kind of common continuity between the books, so their decision is under-

The depiction of shattered London is the film's visual triumph.



**Gareth Roberts evokes the era of the Sixth Doctor and Mel so thoroughly in *Fegovy* that I fear for his sanity.**

standable. A compromise of sorts between these two extremes is achieved in the latest *Decalog* collection, *Consequences* (ISBN 0 426 20478 6), in which each of the ten short stories depicts the Doctor changing history in some way, with the next story arising directly from this.

Editors Andy Lane and Justin Richards, taking the reigns from the collection's devisors Stephen James Walker and Mark Stammers, seem adept at picking arresting and complementary stories; there are nine winners here and only one possible dud, a higher success rate than in either previous collection. Given the complex temporal interactions of Justin's recent *The Sands of Time*, he would seem well-suited to co-plot this suite of cause-and-effect stories.

Stephen Bowkett's opening . . . *And Eternity In An Hour* uses a more poetic style than might be expected to describe the Third Doctor and Jo. They visit a doomed civilisation, ravaged by a time rift, and he makes a new enemy in this funereal setting. Next, Peter Anghelides' clever *Moving On* benefits by being the second story; a modern techno thriller featuring a well-captured Sarah Jane and K9 is made all the more arresting by the realisation that the alien entity using them to get at the Doctor is after revenge from the previous story. Henceforth, the reader starts to search for these links, some direct, some tenuous.

*Tarnished Image* by Guy Clapperton has the First Doctor and Dodo realising that uncovering villains is not always for the best, and that what civilisations don't know won't hurt them. An interesting story is made all the more so by the device of telling most of it using newspaper reports of the Doctor and Dodo's visit. A headdress cast into the time vortex by the Doctor appears improbably on present-day Earth when the Fifth Doctor and Nyssa arrive for a genteel afternoon strolling around a stately home in Jackie Marshall's *Past Reckoning*. The setting suits them perfectly; tea and cake are on the agenda. The oddest juxtaposition of styles is *UNITed We Fall* by the equally typographically complex Keith RA DeCandido. It has a retired Brigadier and a wandering Fourth Doctor summoned to New York to attend a UN hearing about UNIT, and becoming caught up in a *Die Hard*-style bomb plot. Improbably, it works perfectly, and will please those with a new-found taste for the Doctor on American soil. The Second Doctor proves as evasive as ever in print in Colin Brake's *Aliens and Predators*. A recognisable but shallow Jamie and Zoe join him in a space battle story that is the collection's weak point, failing to either break new ground or capture the contemporary feel of the series.

By contrast, Gareth Roberts evokes the era of the Sixth Doctor and Mel so thoroughly in *Fegovy* that I fear for his sanity. It's an impressive feat, but I can't imagine why anyone would want to recreate such a dramatic nadir.

On then to the high point in the collection; Steven Moffat's witty, self-aware *Continuity Errors* depicts the Seventh Doctor of the *New Adventures* actually carrying out the behind-the-scenes manipulation for which he's notorious. It's more a commentary on *Doctor Who* than a contribution to it, and arguably constitutes a new genre; non-fan fiction.

Ben Jeapes' *Timevault* shares a similar setting to *Aliens and Predators* but has stronger characters, including the Fourth Doctor and K9. Craig Hinton provides the finale with *Zeitgeist*, in which the Fifth Doctor and Turlough encounter the kind of temporal paradox which the author explored in his novel *The Crystal Bucephalus* but more successfully here – such rich themes being more digestible in shorter instalments.

This collection exhibits a diversity of styles that coexist more smoothly than in previous *Decalogs*. Reading the pieces in order is unnecessary, but strongly recommended.

## THE SCALES OF INJUSTICE

In comparison to the *New Adventures*, it first appeared as though their younger stablemates, the *Missing Adventures* would be a more disparate, unlinked series of individual books, perhaps appealing more to casual readers than regular month-by-month stalwarts. Surprisingly, however, the second range is developing its own interdependent mythology, albeit at a more steady pace. Gary Russell's latest contribution, *The Scales of Injustice* (ISBN 0 426 20477 8), builds strongly on both the recent *The Eye of the Giant* and *Who Killed Kennedy*, as well as feeding from characters and situations in televised *Doctor Who*.

DOCTOR WHO
THE MISSING ADVENTURES
THE SCALES OF INJUSTICE
GARY RUSSELL

Virgin's stable of authors includes both fans of *Doctor Who* and those with only a passing interest in the series, and it is sometimes hard to guess which are which. However, *The Scales of Injustice* could indisputably only be the work of a die-hard fan. This is not a criticism, as Gary's two goals are laudable: firstly, to evoke the action-based technological thrillers of *Doctor Who*'s seventies stories, and secondly to reconcile inconsistencies and glue together loose ends from the series. Only a fan would want to do this, and only a fan could do it so well.

Taking place immediately after *The Eye of the Giant*, this book covers many familiar themes of Season Seven. Structured into seven episodes, each ending in a cliff-hanger, the story has the Doctor and Liz often acting as independent scientific investigators. As on television, it is the Doctor who goes to parley with the aliens, acting as ambassador to a race not his own and leaving Liz to fall prey to a conspiracy. Each episode features its own action sequences, allowing UNIT to demonstrate their military presence, and as well as the Silurians and Sea Devils, the threats come in the form of corrupt politicians and civil servants who know far more about the alien and inhuman than the general public.

It must be said that without all the continuity references to other *Doctor Who* stories, this would be a far thinner volume. Apart from a missionary desire to refer to every single member of UNIT personnel ever depicted on screen, all the references seem justified; this book is a bridging work that doesn't just tie in other stories for the sake of it but reconciles their jarring differences in style and apparent inconsistencies in content. Around the central storyline of another Silurian base being awakened, and the Silurians needing human science to cure a genetic blight, Gary shows the Doctor's confrontation with the Silurian Triad later referred to on screen in *Warriors of the Deep*. Far more interestingly, he suggests events that explain the changes in the style of UNIT. The Brigadier, himself at a transition in life as his wife and daughter leave him, is putting together a more stable structure at UNIT and promoting Mike Yates to captain. And finally, Liz decides to leave UNIT and return to Cambridge, in a well-handled scene where she and the Doctor discover and express their respect for each other as friends, as well as just colleagues.

Frequently, the writing style is strongly reminiscent of Silurian creator Malcolm Hulke's own *Doctor Who* novelisations. Beyond such minutiae as employing Hulke's names for the Derbyshire Silurians of *Doctor Who And The Cave Monsters*, Gary employs a recognisably Hulcian way of depicting the viewpoints and experiences of ordinary people, often as a prelude to their untimely death. Here, it's schoolboy Marc Marshall, whose coastal holiday is described in his journal before his capture by the Silurians for experimentation. The other chief influence here is David Bishop's *Who Killed Kennedy*, and Gary incorporates both UNIT's political parent, Department C19 and their top secret

**The Scales of Injustice**
*by Gary Russell*

"Imagine if we'd sent an army of Autons into Northern Ireland. Imagine if we'd helped the Yanks in Vietnam using a War Machine or two. And if this government doesn't want to stain its lily-white hands, the next one will. Or the one after that. And if the price is right, they can have whatever they want. And, before you ask, it's all legitimate. I work for C19. I work for Sir John Sudbury, your bridge partner. Not that he's aware of this, any more than he was aware of what was going on at the Glasshouse."

rehabilitation facility, the Glasshouse. He continues the earlier book's task of explaining perennial *Doctor Who* mysteries like the public's ignorance of apparently monthly Earth invasions.

Despite an off-putting and childish foreword, this is easily Gary's best original novel, contributing greatly to the series' mythos.

## CHRISTMAS ON A RATIONAL PLANET

Had *Christmas on a Rational Planet* (ISBN 0 426 20476 X) been among the first handful of *New Adventures* it would have been immediately seized upon as radical, unprecedented and exhibiting a fresh approach to *Doctor Who* storytelling. Perhaps a victim of the *New Adventures*' success, Lawrence Miles' debut novel's style can best be summarised by comparison with another contributor to the range. In a nutshell; it is like Daniel O'Mahoney's work, but not quite so demanding on the reader.

The setting is the American town of Woodwicke in 1799, and despite the odd events taking place, it really is New York State in the newly-independent nation, and not a parallel Earth or simulation. This choice of time and place appears to be pretty casual, which is hard to get used to after the historical settings of *Doctor Who* on television, which would improbably coincide with pivotal events in history; the fall of Rome, say, or include famous historical figures such as King Richard. A memorable early scene here has Roz, deposited in this time-zone by one of the curiously common catastrophes that scatter the TARDIS crew at the outset of many *New Adventures*, growing tired of having to scrape by in such an inhospitable locale and attempting to assassinate a figure of historical significance in order to disrupt history so that the Doctor, sensing the disturbance, will find her.

This book's style is neither explicit nor literal, and this is disorientating when one is used to more pedestrian stories in which, for instance, dead characters stay dead, and there is a clear distinction between metaphor and fact. However, Lawrence keeps the book readable by frequently cutting between scenes featuring the regular characters and those with his own creations, or between those which are hard to visualise and ones requiring less effort from the reader, so that his themes and ideas gradually emerge; I had a good idea what the book had been about when I finished it, but was unsure how I had formed these beliefs. There is something for everyone; those who are uninterested in ancient Time Lord history may find more distraction in the excellent portrayals of Chris and Roz, drawing on their formative experiences before and after meeting the Doctor.

THE NEW ADVENTURES
Doctor Who
CHRISTMAS ON A RATIONAL PLANET
LAWRENCE MILES

Chris spends much of the story in the TARDIS, or rather what is left of it, after he has misconfigured the ship with a user interface left behind by Kamelion. He's joined by Marielle Duquesne, a young investigator from an eighteenth-century precursor to UNIT, whose purpose is investigating the unusual, specifically the extraterrestrial or anarchic. Marielle eventually provides a mouthpiece for the novel's villain, if such a generic term can be used to describe the Carnival Queen, who represents the chaotic and imaginative, flung out of themselves by the Time Lords millennia before, when they decided to embark on a life of reason and rationality. Lawrence shares the metaphorical style of Kate Orman or Paul Cornell, in whose books it is quite possible to have a casual chat with Death or place a bet with Time. Here it is Chaos and Reason which are the anthromorphized forces.

I may not have appreciated all that Lawrence was saying with *Christmas on a Rational Planet*, but I enjoyed the way he said it. Throughout, his wit and knowledge of *Doctor Who* and the *New Adventures* shine through, with, for example, chapter titles such as *The Edge of Distraction* and *Obligatory Chapter Named After Pop Song*. Perhaps another way that this book is a victim of the *New Adventures*' success is that with a monthly release schedule, few readers can expect to have time to reread any of the novels as they might review televised *Doctor Who* on video. Just as *Kinda* or *Ghost Light* repay repeated viewing, I suspect that *Christmas on a Rational Planet* would be worth a second reading.

◆

**Lawrence's knowledge of *Doctor Who* and the *New Adventures* shines through.**

**Christmas on a Rational Planet**
*by Lawrence Miles*

"Whatever I've done, I've done for reasons. And there's been a price to pay. Sacrifices. People close to me have died. Four of my companions, hundreds of the universe's supporting cast. I could fill whole volumes with their names. Bystanders who helped me, perhaps just for a moment or two, and suffered for it. I've died myself, six times over.

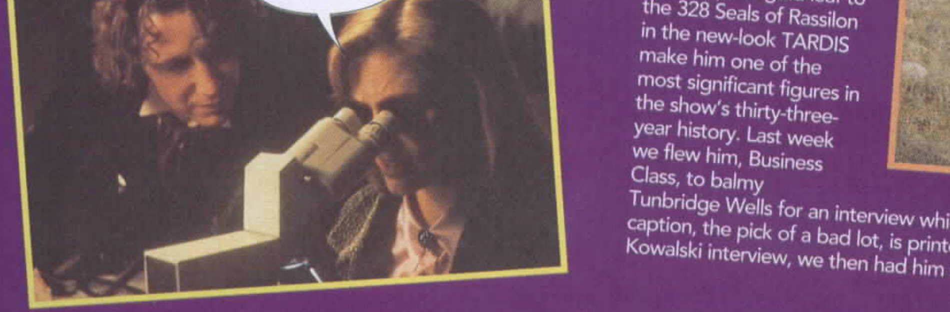
"I have a responsibility. To every one of them, the living as well as the dead. If I let you succeed, if I let you make a world without reasons, then every sacrifice they've ever made in my name would be for nothing. They would have suffered, and died, and triumphed . . . all for no purpose."

## CRAZY CAPTION!

**Here is your chance to win one of ten copies of the video of *Daleks: Invasion Earth 2150 A.D.* from our friends at Warner Home Video.**

Just come up with the funniest caption you can to go with the picture shown below – our first TV Movie caption! The best ten will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to **CRAZY CAPTION 240** at the editorial address on page three.



**Crazy Caption 235 result**

Stan Kowalski is the celebrity judge of this month's Crazy Caption. What do you mean "Who's he?" He's only one of the key members of the new Doctor Who production team, that's who! Admittedly, his billing as "Seal of Rassilon wrangler" didn't make it to the final credits, but his role as the man who hand-applied gold leaf to the 328 Seals of Rassilon in the new-look TARDIS make him one of the most significant figures in the show's thirty-three-year history. Last week we flew him, Business Class, to balmy Tunbridge Wells for an interview which we'll be publishing in Issue 290. His favourite caption, the pick of a bad lot, is printed above. To guarantee 'exclusivity' on our Stan Kowalski interview, we then had him shot.

DO THAT AGAIN AND I'LL PULL OFF THE OTHER ANTLER!

**Sylvester McCoy's swan song**

**A BBV production**

# BIDDING ADIEU

## *A VIDEO DIARY*

**FEATURING**

**Sylvester McCoy Paul McGann Daphne Ashbrook**

**Filming in Vancouver**

A BBV production
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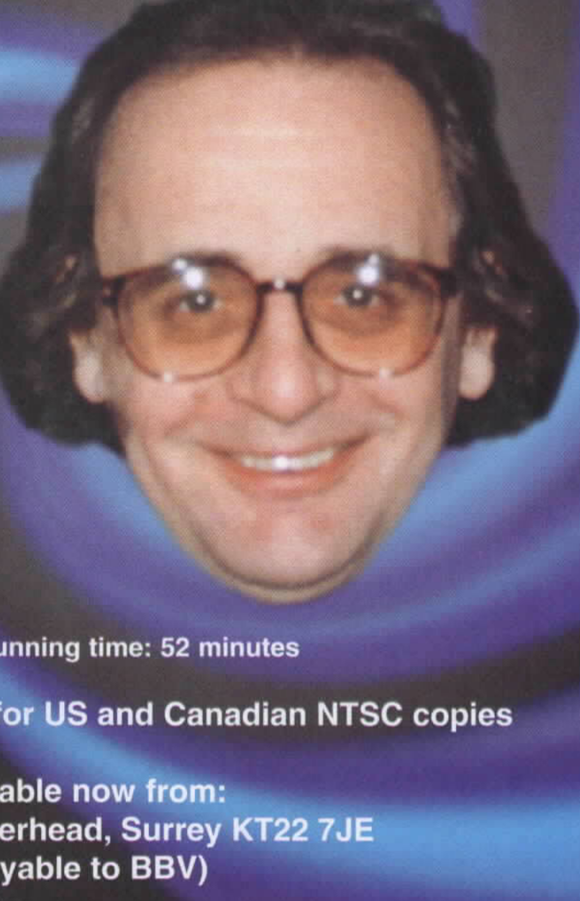
Sylvester McCoy • Paul McGann
Daphne Ashbrook
FILMING THE NEW DOCTOR WHO
PRODUCED BY BILL BAGGS



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# The 1996 Survey Results!

We received 1227 replies to our latest Readers' Survey, our annual assessment of your tastes in all things Who. **Elizabeth Jackson** has recorded your opinions . . .

1995 was yet another exciting year for the world of *Doctor Who*: an updated version of *The Five Doctors* arrived on the video store shelves; *The Key to Time* season was finally released from bondage; the Doctor's audio adventures continued with *The Ghosts of N-Space*; and the Brigadier got his own slice of the action in *Downtime*. *The New Adventures* celebrated their fiftieth tale, and their *Missing* counterparts completed their lineup of all the past Doctors.

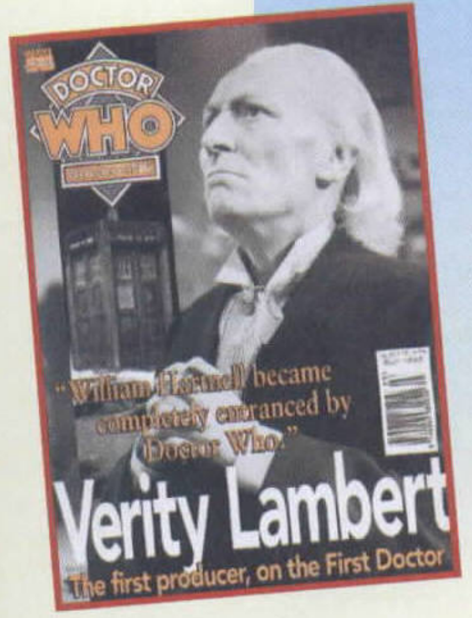
**DWM** got a new creative team and landed on the Internet; the comic strip Doctor encountered Vortexians, Cybermen, Russian agents and large beetles with delusions of godhood. And, of course, *Gallifrey Guardian* began to report increasingly positive news about the return of a certain television programme . . .

But what did ***you*** make of it all? Read on . . .

*As with previous surveys, results derived from sections that required a ranking of items (first, second, third, etc) were calculated on a points system, with three points for first place, two for second and one for third. The results are given as a percentage of the total number of points awarded for each section.*

## Doctor Who Magazine

### Favourite DWM Issue (223-234)


DOCTOR WHO
"William Hartnell became completely entranced by Doctor Who."
Verity Lambert
The first producer, on the First Doctor

| | |
|---|---|
| **234** | **11.72%** |
| 226 | 10.42% |
| 232 | 10.17% |
| 233 | 8.68% |

"Verity Lambert and John Nathan-Turner in the same issue! Issue 234 was amazing!"
*Andrew Waterfield, Plymouth, Devon.*

"The mixture of excellent regular features alongside the remarkable and fascinating interviews with Nicholas Courtney and Andrew Cartmel made Issue 226 a joy to read from cover to cover."
*Steven Kelly, Rhyl, North Wales.*

### Favourite Special Feature

| | |
|---|---|
| ***The John Nathan-Turner Memoirs*** | **31.66%** |
| *Downtime* | 11.71% |
| *Taken Out of Time* (Five Doctors article) | 9.62% |
| *Vox Pops* (Audience research) | 9.39% |
| *Second Nature* (Study of Second Doctor) | 5.16% |

"*The John Nathan-Turner Memoirs* are a captivating read, and I for one can't wait to hear about Season Twenty-Three."
*Christopher Farley, Selby, Yorkshire.*

"A fascinating insight into the mind of the man behind a third of *Doctor Who*."
*Daniel Hill, Crewe, Cheshire.*

"*Stranger Still* and *Downtime* provided good coverage of what was nearly *Doctor Who*."
*Michael Billinghurst, Norwich, Norfolk.*

### Favourite Regular Feature

| | |
|---|---|
| **Archive** | **24.91%** |
| Shelf Life | 22.94% |
| Gallifrey Guardian | 18.18% |
| Fluid Links | 8.52% |
| The Telesnap Archive | 8.23% |
| Out of the TARDIS | 5.01% |
| Timelines | 3.80% |
| The High Council | 3.13% |
| Crazy Caption | 2.17% |

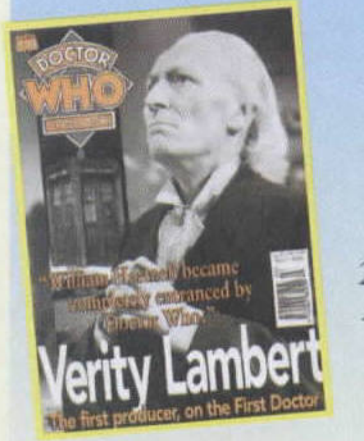
"Andrew Pixley continues to impress with his *Archives*, which alone make **DWM** worth buying. Andrew takes what can be a dry and clinical subject and makes it very interesting."
*Shannon Patrick Sullivan, St John's, Newfoundland.*

ARCHIVE
Timelash

"*The Hit Parade* is really good. More of this. Who's drawing the pictures for this, by the way? And is John Ainsworth really that good-looking?"
*Matthew Bennett, Newport, Gwent.*

"Andrew Pixley's *Archive* feature still remains essential reading. The new *Fluid Links* column is a worthwhile forum for comment on topics perhaps too marginal to warrant a full feature, cultivating both thought and debate. And a big welcome back to the *Crazy Caption*!"
*Nigel Coleman, Driffield, East Yorkshire.*

### Favourite Cover


DOCTOR WHO
"William Hartnell became completely entranced by Doctor Who."
Verity Lambert
The first producer, on the First Doctor

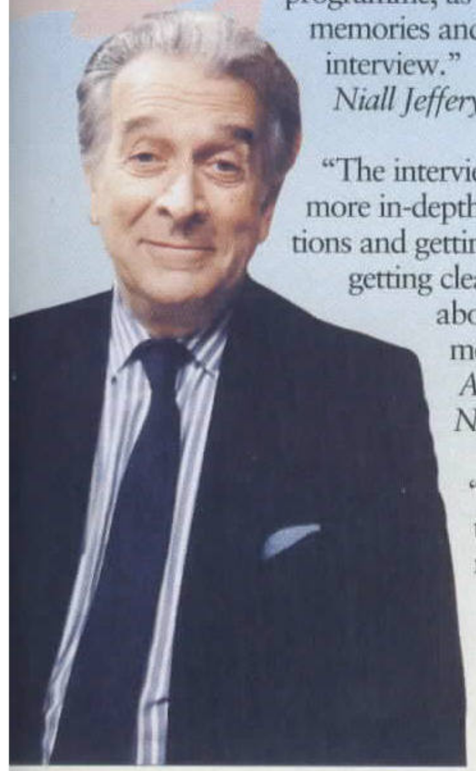
| | |
|---|---|
| **234** (Hartnell) | **28.54%** |
| 232 (Cyberman) | 15.88% |
| 225 (McCoy and clowns) | 13.15% |
| 228 (K9) | 6.20% |

234: "Dig that funky pallid orange!"
*Andrew Smith, Oxford.*

232: "More monster covers, please."
*Ben Green, Coventry.*

### Favourite Major Interview

| | |
|---|---|
| **Nicholas Courtney** | **31.06%** |
| Andrew Cartmel | 16.28% |
| Verity Lambert | 6.40% |
| Rebecca Levene *et al* | 6.28% |
| Mark Strickson | 6.24% |
| William Russell | 5.44% |



"Nicholas Courtney obviously cares very much for the programme, as evidenced by his startlingly clear memories and very funny stories. An excellent interview."
*Niall Jeffery, Winchesters, Hampshire.*

"The interviews have recently become much more in-depth, not just asking the same old questions and getting the same old replies. We are now getting clear views of what everyone thought about working on *Doctor Who*, bad memories as well as good."
*Adam Westwood, King's Lynn, Norfolk.*

"It was great to finally hear the thoughts of Andrew Cartmel, the man responsible for some of the most innovative *Doctor Who* stories ever seen, some of it brilliant, some diabolical."
*Philip Hawke, Colchester, Essex*

### Favourite Comic Strip

| | |
|---|---|
| **The Curse of the Scarab** | **25.64%** |
| *The Cybermen* | 13.77% |
| *Up Above the Gods* | 13.73% |
| *Operation Proteus* | 11.87% |
| *Land of the Blind* | 10.38% |
| *Change of Mind* | 7.82% |
| *Target Practice* | 6.42% |
| *The Seventh Segment* | 4.37% |
| *The Starbeast II* | 4.14% |
| *Junkyard Demon II* | 1.86% |

"*The Curse of the Scarab* was spectacular! The use of the Fifth Doctor and Peri was inspired, as the combination of the two was never fully explored on television."
*Paul Hunter, Lowestoft, Suffolk.*

"When *The Cybermen* is over I'm going to go back to the beginning and read it all in one sitting."
*Gary Denbigh, Cambridge.*

"*Up Above the Gods* was a clever one-off, rather like those occasional two-hander episodes of *EastEnders* with Dot and Ethel."
*Colin Walker, Lancaster, Lancashire.*

## The Videos

### Favourite BBC Video

BBC
THE FIVE DOCTORS
DOCTOR WHO
U

| | |
|---|---|
| ***The Five Doctors Special Edition*** | **14.71%** |
| *Survival* | 12.43% |
| *The Sea Devils* | 10.23% |
| *Frontier in Space* | 9.98% |
| *Carnival of Monsters* | 8.29% |
| *The Android Invasion* | 7.32% |
| *The Stones of Blood* | 6.22% |
| *The Pirate Planet* | 5.54% |
| *The Mark of the Rani* | 4.36% |
| *Paradise Towers* | 3.80% |
| *The Ribos Operation* | 3.26% |
| *Time and the Rani* | 3.13% |
| *The Androids of Tara* | 2.96% |
| *The Armageddon Factor* | 1.95% |
| *Warriors of the Deep* | 1.95% |
| *K9 and Company* | 1.73% |
| *The King's Demons* | 1.48% |
| *The Power of Kroll* | 0.76% |

"*The Five Doctors Special Edition* is not radically new, and while the effects have been updated from Limburger to Camembert they're still cheesy; but it's a fun way to look at a lovely piece of self-indulgence." *Jonathan Blum, Rockville, USA.*

"*Survival* is the all-time classic. Sylvester and Sophie shine like never before." *Ed Watkinson, Trefriw, Gwynedd.*

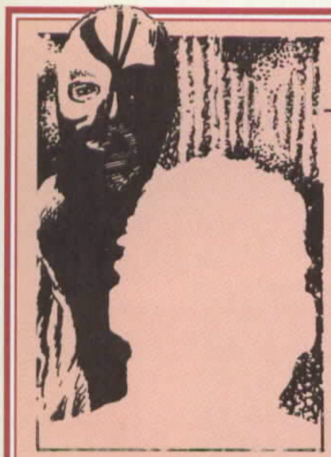
### Favourite Unlicensed Video Tie-in

| | |
|---|---|
| ***Downtime*** | **33.50%** |
| Shakedown | 26.55% |
| Dalekmania | 12.16% |
| The Devil of Winterbourne | 10.17% |
| The Doctors – 30 Years . . . | 10.00% |
| No vote | 7.44% |

"The performances made *Downtime* the best of the bunch. They really helped capture the spirit of the series, even if the story was somewhat incomprehensible and disjointed."
*Christine Taylor, Southampton.*

"My vote goes to *Downtime*, simply for the unsurpassable performance of James Bree's hat."
*Julia Stoneham, Chorlton, Manchester.*

"*The Devil of Winterborne* was fresh, adult drama – the direction of *Doctor Who* in the 90s."
*Robert J Chapman, Plymouth.*



# THE HIT PARADE

The seething, collective mass of *Doctor Who* fandom rises several miles into the air, pauses for breath, and roars its battle-cry across the land, shaking the nation to its very foundations. And then it lists its ten fave stories too.

## The Fans

That's you, that is

**1. The Caves of Androzani** *1120 votes*

"Classic Robert Holmes. This story shows that he could write perfectly for any TARDIS team. It also has the best-ever (and most believable) villain in the series' history. Superb direction too."
*Chris Orton, Ferryhill, Co Durham.*

**2. Remembrance of the Daleks** *915 votes*

"The story where *Doctor Who* came back to life – I was on the edge of my seat through all of it. The period setting is cleverly done, and Part One has the best cliffhanger in the show's history."
*Andrew Stocks, Canterbury, Kent.*

**3. The Talons of Weng-Chiang** *799 votes*

"Sit the new production team down with this. A fine example of how it should be done. Perfect period detail, tongue not too firmly in cheek, characters painted with bold, colourful strokes and a script full of wit and repartee." *Lee Moone, Bromley, Kent.*

**4. Genesis of the Daleks** *705 votes*

"By far the best Dalek story, with plenty of action and drama, and superb characterisation. Michael Wisher is outstanding as (the best) Davros. A chilling, atmospheric masterpiece."
*Niall Jeffery, Winchester, Hants.*

**5. The Curse of Fenric** *696 votes*

"*Doctor Who*'s finest ninety minutes. Sylvester is superb, Sophie is exceptional, and even Nicholas Parsons is fab! And the Haemovores are the best monsters since the Sontarans."
*Jenny Lee, Sevenoaks, Kent.*

**6. Pyramids of Mars** *682 votes*

"The reasons – Baker, Sladen, Hinchcliffe, Holmes – need I say more? *Doctor Who* at its very best – gritty, atmospheric and realistic. A million miles away from the farcical parody it would later become." *Lee Harvey, Southend on Sea, Essex.*

**7. The Dœmons** *426 votes*

"This story encapsulates the entirety of the Pertwee era. The regulars are on top form, particularly Delgado, who gives a virtuoso performance as the definitive Master. Great direction. Great script. Great atmosphere. All this and Damaris Hayman too."
*Peter Sunderland, Oldham, Manchester.*

**8. City of Death** *421 votes*

"Stylish, witty and sophisticated. Childish but never immature. Adult but never dull. If this story were a person I should want it as my best friend." *Julian Farley, Reigate, Surrey.*

**9. The Five Doctors** *420 votes*

"The dull, overlong new video version does nothing to dispel the magic of this anniversary adventure. All the returning stars are magnificent, especially Jon Pertwee. And it's got the classic 'No, not the mind-probe' too!"
*Adrian Macintosh, Hanwell, West London.*

**10. The Tomb of the Cybermen** *403 votes*

"A much underrated story. Troughton is perfect as the Doctor. The Cybermen are in great form: the sequence of them awakening from their long sleep and breaking out of their tombs is a truly magical moment." *Gregory Yeates, Ipswich, Suffolk.*

# The Books

## Favourite New Adventure

| | |
|---|---|
| **Human Nature** | **13.36%** |
| Shakedown | 11.04% |
| Warlock | 7.49% |
| The Also People | 6.33% |
| Original Sin | 5.87% |
| Sanctuary | 5.05% |
| Head Games | 4.76% |
| Toy Soldiers | 4.09% |
| Set Piece | 3.23% |
| Sky Pirates! | 2.27% |
| Zamper | 2.27% |
| Infinite Requiem | 1.57% |
| Don't read them | 32.75% |

THE NEW
Doctor WHO
ADVENTURES
HUMAN NATURE
PAUL CORNELL

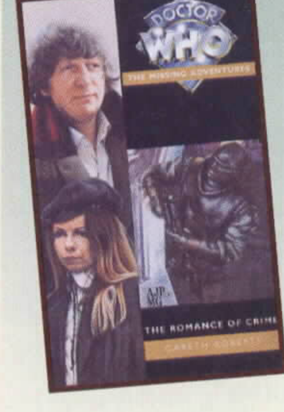
"*Human Nature*. A joy. A delight. Paul Cornell's *tour de force*."
*Phil Feerty, Formby, Liverpool.*

"Although it's not very *Doctor Who*-ish, *Warlock* is one of the best novels I've ever read. Andrew Cartmel should be very proud."
*Amanda Gallagher, Chorley, Lancashire.*

"I've quit reading them. My pleasure reading time is very limited and I find them to be inferior to regular sci-fi and fantasy books.'
*David Tuffany, Cheney, Washington, USA.*

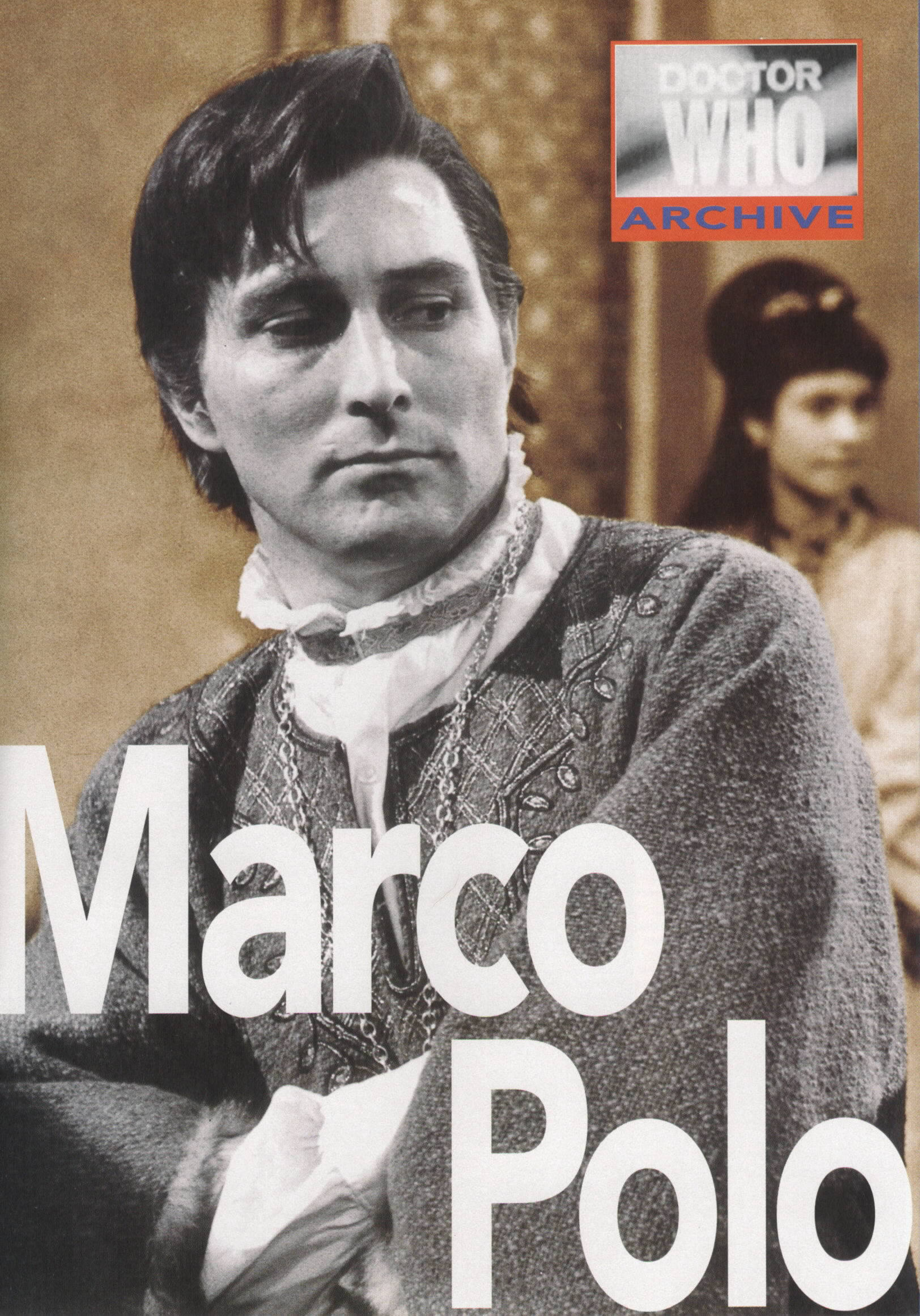
## Favourite Missing Adventure

| | |
|---|---|
| **The Romance of Crime** | **13.19%** |
| Millennial Rites | 8.11% |
| System Shock | 7.73% |
| The Ghosts of N-Space | 7.03% |
| Lords of the Storm | 6.53% |
| Dancing the Code | 6.04% |
| The Sorceror's Apprentice | 5.00% |
| Invasion of the Cat-People | 4.84% |
| Managra | 4.71% |
| Time of Your Life | 3.93% |
| Empire of Glass | 1.99% |
| The Menagerie | 1.49% |
| Don't read them | 29.53% |



"*The Romance of Crime* was wonderfully evocative of Season Seventeen. Gareth Roberts captured Tom and Lalla perfectly. Even K9 sounded more like David Brierley than John Leeson. A gem."
*Jackie Trent, Ripon, Yorkshire.*

"*Millennial Rights* was excellent. A fascinating exploration of the Sixth Doctor's psyche."
*Alan Bullock, Leek, Staffordshire.*



# Marco Polo

## Marco Polo

*Screenplay extract by John Lucarotti*

*Tegana has shown Marco Polo that the Doctor has a second key to the TARDIS, which Polo takes by force from the old man.*

**DOCTOR:** Put that key in the lock and you will destroy the ship, Polo. And then where will your precious Khan be, hmmm? You need more than a key to enter my ship. You need knowledge. Knowledge you will never possess.
**POLO:** Tell me.
**DOCTOR:** No, you understand, no! I'd let you wreck it first.
**POLO:** Guards! Guards! (*Guards arrive, Polo is livid*) Hear witness. I wear the gold seal of Kublai Khan and by the authority it invests in me, I do hereby seize and hold your caravan in his name. Be warned. Any resistance to this decree is instantly punishable by death.
**DOCTOR:** You poor, pathetic, stupid savage.

### The Roof of the World (drn: 24'12")

The TARDIS has landed on a snowy plateau which Susan believes is in the Himalayas. Ian explains that the "giant" footprint she finds is an ordinary one, enlarged by the sun. The Doctor informs them that a burnt-out circuit has disabled the TARDIS' heating, lighting and water supply – repairs will take days. A figure watches Ian and Barbara collecting wood – when they give chase, they discover it is a Mongol warrior led by a warlord who claims that the travellers are evil spirits. The travellers' lives are saved by a European with the authority of Kublai Khan. Seeing the Doctor has "mountain sickness", the man has the group join his caravan. Barbara deduces that the European is Marco Polo. The year is 1289 and they are on the Pamir Plateau.

Marco's caravan has other travellers: Tegana, the Mongol warlord, is a peace emissary from Noghai who is at war with the Khan. Ping-Cho is travelling from Samarkand to the Khan's palace in Shang-Tu in Cathay (China) to marry a seventy-five-year-old man, and becomes friends with Susan. The next day Marco becomes curious about the Doctor's "flying caravan", forbidding the Doctor access to it on the journey to Lop. At the Lop way-station, Marco stocks up on supplies for crossing the Gobi desert. Believing that the Doctor can make another "flying caravan", Marco plans to give the TARDIS to the Khan as a gift so that he may be allowed to go home to Venice after spending many years in the Khan's service.

Tegana meets a Mongol who gives him poison for the water supplies. He arranges a rendezvous in three days to "collect the thing of magic that will bring the mighty Kublai Khan to his knees".

### The Singing Sands (drn: 26'34")

The caravan sets out across the Gobi desert. Progress is slow and the bad-tempered Doctor sulks on his own. At the end of the third night, Ping-Cho and Susan sneak out of their tent and follow Tegana when they see him walking into the sands. Shortly afterwards, Marco senses that a sandstorm is approaching.

The girls follow Tegana into the desert, only to discover that the sandstorm is upon them. They shelter against a dune. Discovering that the girls and Tegana have gone, Ian is restrained from risking his own life in the storm by Marco. The girls run into Tegana, who brings them back to camp.

The following night, Susan and Ping-Cho are suspicious of Tegana, who secretly cuts open all the water gourds. The damage is discovered the next morning, and Marco believes it is a bandit plot to force them back to Lop and into an ambush. Rationing the water, they make for an oasis about six days away. The water runs out, and the Doctor collapses. Marco allows the Doctor and Susan into the TARDIS. Tegana rides ahead to the oasis, but once there, the warlord drinks his fill and calls mockingly, "Here's water, Marco Polo! Come for it!"

### Five Hundred Eyes (drn: 22'20")

There is no sign of Tegana the next morning, but the Doctor realises that condensation is forming inside the TARDIS. The precious liquid sustains the party until they reach the oasis where Tegana claims he spent the night hiding from bandits – although Barbara sees no evidence of a bandit camp. The Doctor is forced to hand the TARDIS key over to Marco.

The caravan reaches Tun-Huang, the home of the Cave of Five Hundred Eyes – the one-time hiding place of 250 evil men known as the Hashshashins whose pictures decorate its walls. The Doctor continues to work on the circuit and reveals to his friends that he has made a second TARDIS key. While Ping-Cho is reciting the story of Ala-eddin and the Hashshashins, Barbara sees Tegana slip away and follows him. Tegana visits the Cave to meet Malik, Acomat and his Mongol cohorts and learns that Noghai's forces are waiting at Karakorum. Barbara is captured by the Mongols in the caves.

Tegana pretends to help Marco and Ian search for Barbara, and Ping-Cho learns about the second key. Susan recalls Barbara being interested in the cave, and goes there with the Doctor and Ping-Cho. Suddenly Susan screams, "They moved! The eyes moved!" as she looks at one of the wall paintings . . .

### The Wall of Lies (drn: 24'48")

Tegana, Marco and Ian arrive at the cave. Ian discovers a hidden room behind the painting. Barbara is inside, about to be killed by a Mongol who is dealt with by Marco. Tegana continues to turn Marco against the Doctor's party, denouncing Barbara as a liar when she claims she followed him to the cave.

The caravan leaves Tun-Huang and follows the Great Wall of Cathay, and then along the river to Shang-Tu. The Doctor's progress on the circuit is slow, but he only needs one more night's work. Arriving at Sinju, Ping-Cho observes a slip made by Tegana that exposes his lies, but her claims only anger Marco. Tegana meets Acomat and arranges that the party should be ambushed in the bamboo forest.

That night at a way inn, Tegana shows Marco that the Doctor is working in the TARDIS, and the second key is taken from him. The caravan continues with the travellers under guard. Ian sneaks out of the tent to capture Marco and the TARDIS keys, but finds the sentry on guard is dead, with a knife in his back . . .

### Rider from Shang-Tu (drn: 23'26")

Suspecting a bandit attack, Ian warns Marco just before Tegana can signal to the Mongols. Ian explodes bamboo stalks in the fire to create confusion when the attack comes, and the Mongols are repelled – Tegana killing Acomat himself to prevent being betrayed.

The next day, the caravan rests. Although Marco trusts the travellers, he will not return the TARDIS keys. A courier called Ling-Tau arrives from Shang-Tu: Kublai Khan wishes to see Marco without delay, so from Cheng-Ting they will ride by horse to the summer palace.

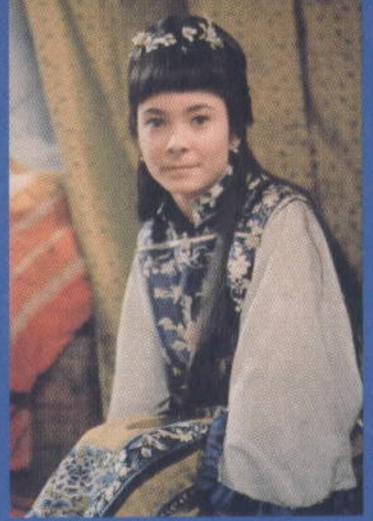
At Cheng-Ting, Ping-Cho steals the TARDIS keys from Marco's journal and hands them to Susan, while Tegana meets with another associate and arranges for the theft of the TARDIS. The travellers enter the ship that night, but Susan is delayed saying goodbye to Ping-Cho. With the Doctor, Ian and Barbara on board, Susan is grabbed by Tegana as she nears the ship in the stables . . .

### Mighty Kublai Khan (drn: 25'36")

Marco arrives, and the others are forced to leave the TARDIS and surrender the keys. The travellers will ride for Shang-Tu at dawn, with the TARDIS following behind. The following night at a way inn, Ping-Cho runs away, unable to face her forthcoming marriage. Ian offers to go back to find her. Back at Shang-Tu, Ping-Cho is tricked into parting with her money to Tegana's associate who promises her passage to Samarkand. Ian arrives and finds that the man has also tricked the innkeeper, Wang-Lo, into letting him steal the TARDIS.

Marco learns that the Doctor's party are opposed to Ping-Cho's marriage, and so sends Tegana to bring back both the girl and Ian, who have headed for Karakorum. At the summer palace, Marco's party meet the Khan – a gout-ridden old man who finds much in common with the Doctor. Kublai Khan invites the Doctor to ride in state with him to Peking.

Ian and Ping-Cho catch up with the thief and learn that he is in the pay of Tegana. Then the warlord himself arrives and moves on Ian with his sword . . .



### Assassin at Peking (drn: 24'48")

Ian is saved by the intervention of Ling-Tau and his men, who kill the thief. Tegana claims that Ian and Ping-Cho stole the TARDIS and has them arrested as the party leave for Peking.

At the palace, the Doctor has a winning streak against the Khan at backgammon, but unfortunately gambles away the TARDIS. Ling-Tau arrives with Ian prisoner – Ping-Cho having been released at the plea of her fiancé – and Tegana's talk with the Khan causes Marco to fall from favour.

Ping-Cho hears that her fiancé has died after drinking a youth elixir. Meanwhile, the Doctor's party realise that Tegana's mission is to assassinate the Khan and allow Noghai's forces to attack. They warn Marco just as Tegana attacks the Khan. A swordfight ensues between Marco and Tegana. The warlord is defeated and commits suicide. Marco hands the keys to the travellers and the court of Kublai Khan watches as the police box dematerialises . . .

# PRODUCTION

One of the writers suggested by Sydney Newman to Doctor Who's story editor David Whitaker for *Doctor Who* was John Lucarotti, an old colleague of his. Lucarotti had just moved to Majorca when Whitaker, whom Lucarotti had also worked with, wrote to him about *Doctor Who*.

Around late June 1963 Lucarotti flew to London for a meeting with Whitaker and producer Verity Lambert, who explained to him the historical/futuristic format of the new series. The writer favoured a historical setting and selected the subject of Marco Polo, the thirteenth century Venetian voyager. He had retained his research notes from his 1956 radio serial. The intention was that Lucarotti would develop a seven-part serial to fit alongside *The Survivors*, a six-part storyline from Terry Nation, and form a batch of thirteen episodes. The plan on Tuesday 2nd July was that Serial 3 – the slot the story was to occupy – would start recording on Friday 27th December. Whitaker commissioned Lucarotti for *Dr Who and a Journey to Cathay* on Tuesday 9th July.

Concerned about the serial's length, the writer based his story on Marco Polo's long journey to Peking. Working in Majorca, he attempted to develop the storyline, but became bogged down by the fourth episode. Whitaker gave him permission to bypass the storyline and begin writing the initial scripts. Lucarotti used anecdotal details from Polo's memoirs to pad out the plot.

On Monday 15th July filming on *A Journey to Cathay* was scheduled at the BBC's Ealing Studios from Monday 9th to Friday 13th December. By Thursday 18th July it was proposed that *Dr Who and a Journey to Cathay* could be recorded in Riverside Studio 1, with Waris Hussein directing. Hussein was due to direct the introductory serial, *The Tribe of Gum* (latterly *100,000 BC*), and then alternate on other serials with Rex Tucker. On Wednesday 31st July transmission of the serial was scheduled from Saturday 18th January 1964.

The scripts were in preparation around Monday

## WRITER JOHN LUCAROTTI

Born in Aldershot in May 1926, John Lucarotti spent nine years in the navy, went to North America and started writing while working for Imperial Oil. Moving to Toronto, he worked as an advertising agency copywriter and wrote for radio with the Canadian Broadcasting Corporation in the mid-Fifties. In 1956 he wrote a fifteen-part radio serial about the travels of the thirteenth century Venetian explorer Marco Polo, a historical figure who had enthralled him as a boy. Lucarotti was soon working alongside Sydney Newman, who produced Lucarotti's first television play. When Newman moved to England to become ABC's Drama Supervisor in 1958, Lucarotti followed six months later. He was offered the job of story editor on *The Avengers*, but turned it down. Resigning from ABC after three months to go freelance, he wrote scripts for *The Avengers* and *Ghost Squad*, and science-fantasy serials such as *City Beneath the Sea, Secret Beneath the Sea* and *Dimensions of Fear.*

16th September. On Friday 27th September it was indicated that Lucarotti's scripts should be arriving by Tuesday 8th October. It appears that the scripts arrived slightly late; on Tuesday 10th October, only the first eleven episodes – *100,000 BC* and *The Mutants* (latterly *The Daleks*) – were in. At this time, the story was still third – now coded Serial C – with the first four episodes entitled *The Roof of the World*, *The Singing Sands*, *The Cave of 500 Eyes* and *The Wall of Lies*. Recording, with no director assigned, had switched back to Lime Grove Studio D from Friday 10th January for broadcast from Saturday 8th February.

The scripts appear to have arrived during October and although they were headed "Doctor Who – Serial D", the correct title for the serial became *Marco Polo* – confirmed by Lucarotti, BBC Enterprises story listings and Douglas Camfield's BBC resume in 1965 which names it as *Doctor Who and Marco Polo*. When the scripts were sent to the cast during January, the title was still *Journey To Cathay*.

Late in October, an extra two-part serial was added to the schedules; Whitaker's *Dr Who Inside the Spaceship*. During mid-November the regular cast of William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford had their contracts extended up to the end of Serial D – *Marco Polo*. On Tuesday 19th November, it was decided to re-record the episode *The Dead Planet*, putting the serial back by a further week.

Many details for Lucarotti's scripts were drawn from Polo's memoirs, *The Description of the World*, a work which he had dictated to his cellmate, Rustigielo, while imprisoned in Genoa in 1295. The work was published in the fourteenth century, although in Lucarotti's teleplay Polo was shown to keep a journal. Polo specifies the year as 1289 in *The Roof of the World* and relates how he left Venice for Cathay with his father and uncle in 1271 (Polo's father Niccolo and his uncle, Maffeo, were absent, although he referred to them in the first episode). The journey to Peking took him three-and-a-half years and when he arrived at Kublai Khan's court he was twenty-one – history confirms this date as 1275 and his birth in 1254. On his twenty-fifth birthday, in 1277, he was given an appointment in the Khan's service as stated in the first episode – and in real life, Polo was the Khan's envoy to Yunnan, North Burma, South India, and spent three years as the governor of Yang Chow. As is further related in the script, the Khan refused the Polos permission to go home in 1287. Little definite is known of Polo's travels between 1275 and 1292, but it seems he did two tours of duty for the Khan. In 1289 he would probably have been returning from his second tour to the Indies – thus Lucarotti's journey was fictitious.

The route in the adventure was based on Polo's first journey to Peking. Travelling north through Persia this included Kerman, Khurasan, Balkh, ascending the upper Oxus before passing through Wakhan to the plateau of Pamir, through Kashgar and Yarkand to Khotan, north east to Lob Nor and entering the vast Gobi Desert (which Polo knew as the Desert of Lop). The Polos reached Shang-Tu (or Xanadu) where the Summer City of the Great Khan was located.

The period over which the serial took place would appear to be around 120 days taking into account the real Polo's recollections – Lucarotti had in mind a period of up to six months. In Polo's accounts, even once having left the Pamer (Pamir) plain, it then took forty days to cross the country of Beloro and than five more days to cross Kashcar (Kashgar). The route to Lop included eight days travelling through Kotan (Khotan), five days through Peyn and then five days from Charchan to Lop. The time to cross the desert at the narrowest part was about thirty days (in the television serial Polo allows water for forty days). Entering the province of Tanguth, the route was then five days from Kampion to Erginul, eight days to Kalacha, seven days across Tenduk and three days onto Chagan-nor.

In *The Roof of the World*, Ping-Cho tells Susan that Polo was referred to as "Messer Marco", which is how the explorer is named throughout his memoirs. Tegana was named after one of six Tartar barons mentioned briefly by the real Polo. Tegana's leader, Noghai (referred to as Nogai by Polo), was a Tartar king in the lands north of Cathay towards the end of the Khan's reign. Although the script referred to China as Cathay, the modern name of Peking was used instead of Khan-balik or Beijing, and the television Polo spoke of the Gobi desert instead of the Desert of Lop. Polo's comment that the cold of the Pamir Plateau was so intense that it robbed the flame of its heat was inspired by his real counterpart's observations – explained by Ian in terms of the lower air pressure at that altitude.

Susan comments that she and her grandfather have had "many homes in many places" and that they been travelling for "a long time" when talking to Ping-Cho, who, like Susan, was in her "sixteenth year". The script referred to the Doctor's vessel as "TARDIS" as opposed to "the TARDIS" throughout, and although this was generally changed on recording the craft was still called TARDIS on a few occasions. When having the TARDIS described to him as moving "through the air" by Ian, Polo accepted this because of the miracles he had witnessed performed by Buddhists at the Khan's court, again from the real Polo's recollections. Polo comments that he once transported an army to India – apparently referring to the first of the real Polo's journeys for the Khan. At the way-station, Polo explained that his gold seal proved he travelled in the service of the Khan and so could demand provisions, horses and shelter. They could be obtained from way inns, which Polo's book described as "yambs" or post-houses about every thirty miles where apartments were available for those travelling in the state's service – several of which featured throughout the serial.

Polo's writing included details of the illusions and noises heard crossing the Desert of Lop, commenting how travellers "unexpectedly hear themselves called to by their names", mentioned in *The Singing Sands*. The episode also had Marco using a chess set from Hormuz, a stage in his initial journey through Persia in 1271/72, and an educational piece about the origin of the phrase "checkmate" from "Shah mat" – "the King is dead".

*The Cave of Five Hundred Eyes* had a recital by Ping-Cho about the Hashshashins, recalling events of three decades earlier in which Ala-eddin (or Alo-eddin), the leader of a fanatical sect of assassins, was destroyed by Hulagu. The script pointed out that Ala-eddin's base of operations had been Alumet (which Polo called Mulehet) in Persia, and not Tun-Huang at all. Alo-eddin was a follower of Mahomet who promised his young followers access to Paradise – part of a brainwashing process which made them trained assassins. The character Acomat appears to have been named after Acomat Soldan, a Tartar ruler from 1284 to 1286 mentioned in Polo's memoirs.

In the fifth episode, *Rider from Shang-Tu*, the messenger Ling-Tau arrives from Shang-Tu 300 miles away in a single day. Ling-Tau's description of how he had changed horses every three miles was another detail from Polo's memoirs. Later in the episode, Tegana's associate Kuiju (who was not named on screen) makes reference to the paper money introduced by the Khan, discussed in Polo's book. The script of the sixth episode, *Mighty Kublai Khan*, had Ping-Cho explaining about Karakorum being a former capital of the Mongol Empire – again drawing upon Polo's memoirs.

In the final episode, *Assassin at Peking*, the Doctor's winnings at backgammon include the sacred tooth of Buddha which Polo brought from India – an item recovered from Ceylon in 1284. One slip in the script was the Khan's reference to "Uncle Jenghis", the warrior of the family – Jenghiz Khan was in fact the grandfather of Kublai Khan, a fact which the real Polo had got confused. This was corrected in time for the recording.

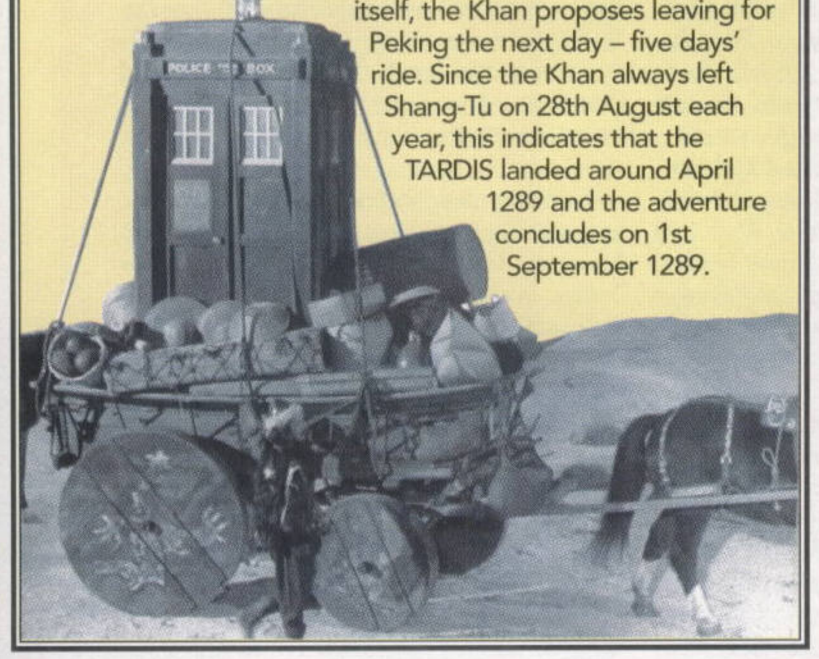
In late 1963 the end of *Inside the Spaceship* was written to link into *Marco Polo*. By Tuesday 7th January 1964 the director on the serial was once again Hussein, with taping to start Friday 31st January for broadcast

## SCRIPTING PING-CHO'S ENGAGEMENT

The Ping-Cho sub-plot was based on Marco Polo's escorting of the seventeen year-old Princess Kokachin to wed Arghan, the Ilkhan of Persia. Arghan was the grand-nephew of the Khan, and it had been his wife's dying request that a girl from her own Mongolian tribe should take her place – the message reaching the Khan in 1288. The bridal party had left for Persia in 1289, only to be turned back by war amongst the Tartars. After Polo's return from the Indies, he and his family were allowed to leave the Khan's service and escort Kokachin's party, departing in 1292. On arrival in Persia, Kokachin was to find her elderly fiancé had died – as did Ping-Cho in the serial.

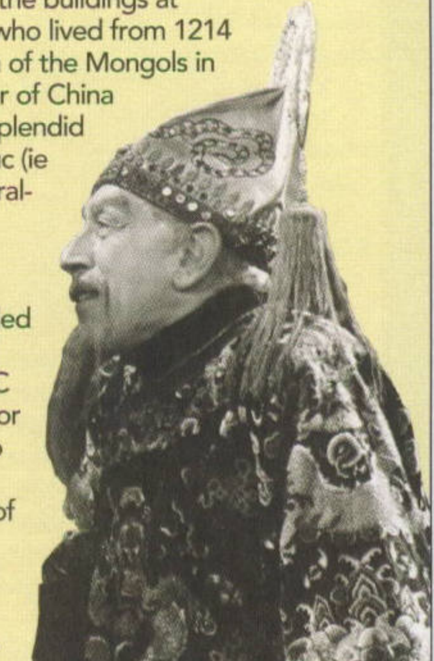
## SCRIPTING THE TELEVISED JOURNEY

The TARDIS lands on the plain of Pamir, travelling through Kashgar and Yarkand and along the old Silk Road to Lop during *The Roof of the World. The Singing Sands* was spent crossing the Gobi desert, with Tegana splitting the water gourds on the fourth night. Tegana reaches the oasis on the ninth day, with the condensation saving Polo's caravan next day in *Five Hundred Eyes*. The rest of that episode and the first part of *The Wall of Lies* is set overnight at Tun-Huang. The route in the fourth episode is via Su-chow, Kan-chow, along the Great Wall of Cathay to Lan-chow and then following the Yellow River – in a scene removed from the recorded script the Doctor says he has been working on the TARDIS circuit for three weeks. Three days pass following the river to Sinju at the Great Wall. Leaving Sinju, the bandit attack occurs on the second night in the bamboo forest. This continues into *Rider from Shang-Tu* with the caravan reaching a village at midday, and then spending six days travelling to Cheng-Ting – the White City. A hard day's ride at the start of *Mighty Kublai Khan* takes the caravan to another inn where Ping-Cho flees. Three nights later, the caravan reaches an inn fifty miles from the Summer Palace. On reaching the palace itself, the Khan proposes leaving for Peking the next day – five days' ride. Since the Khan always left Shang-Tu on 28th August each year, this indicates that the TARDIS landed around April 1289 and the adventure concludes on 1st September 1289.



## SCRIPTING KUBLAI KHAN

Lucarotti used Polo's memoirs for the character's descriptions of the Khan's stables of 10,000 white stallions and his passions of hunting and falconry in *Mighty Kublai Khan*. The summer palace where the caravan met the Khan was at Shang-Tu, and was based on the descriptions given by Polo of the buildings at Shandu. Kublai Khan, who lived from 1214 to 1294, became Khan of the Mongols in 1260 and was Emperor of China from 1271. He had a splendid capital city at Cambaluc (ie Peking) and was a liberal-minded ruler who welcomed foreigners and improved his civil service. Lucarotti recalled the way the Khan had been played in his CBC serial where the director had urged the actor to portray a fussy little administrator instead of the mighty warrior – and had also created the idea of the domineering empress.



Saturday 22nd February. The story synopsis had a different ending, with the TARDIS landing in a strange English-style country to lead into the next serial, *Dr Who and the Hidden Planet* by Malcolm Hulke. Over the next couple of days, it was planned to have Richard Martin direct *The Wall of Lies* and *Mighty Kublai Khan*, but on Thursday 9th January Hussein was named as director on all episodes.

The designer for the serial was Barry Newbery, whom Hussein had worked with on *100,000 BC*. A friend from the Department of Oriental Antiquities at the British Museum referred Newbery to *Ruins of Old Cathay*, a 1902 book by archaeologist Sir Aural Stein, while other books used for research were *Chinese and Indian Architecture* by Nelson I Wu and *Chinese Houses and Gardens* by Henry Inn and SC Lee. Newbery also found that Korean architecture in 1900 was similar to the period he was studying.

Costumes were handled by Daphne Dare as they had been since *The Dead Planet*. Many of the period costumes came from stock or Berman's Costume Hire, and the serial also saw the first association with the specialist props-making team of father and son Jack and John Lovell – supplying items later used in the cinema epic *Genghis Khan*. Ann Ferrigi, who had worked on *Inside the Spaceship*, remained as make-up supervisor.

Shooting on silent 35mm film took place at Ealing Studios Stage 3B from Monday 13th to Friday 17th January. Hussein found the atmosphere far more relaxed than on Serial A, and again left much of the filming supervision to one of his production assistants, Douglas Camfield. The first day appears to gave been spent filming the establishing and cutaway shots for the serial, comprising a mountain vista and the tent on the snowy plateau in *The Roof of the World*; the tent in the desert and water spilling from the gourds in *The Singing Sands*; water droplets falling on the TARDIS console in *The Cave of Five Hundred Eyes*; the tents in the bamboo forest in *The Wall of Lies* and *Rider from Shang-Tu*; and also bamboo stalks exploding in the fire and some goldfish in a way inn pool in *Rider from Shang-Tu*.

On Tuesday 14th shooting took place on the large desert cyclorama which used sawdust instead of sand. A sequence for *The Roof of the World* was filmed, with two bearers moving towards Lop with the TARDIS prop lashed to a cart. For the first time, animals were hired for use on the series with a horse pulling the wagon. A similar shot was filmed for the Gobi desert sequence in *The Singing Sands* (plus travelling scenes in *Five Hundred Eyes* and *The Wall of Lies*), along with the sandstorm seen by Ping-Cho and Susan.

The regular cast were not required for filming (having been removed from a brief montage sequence in the script for the first episode), but the two main guest stars for the story were needed at Ealing. Cast as Marco Polo was Mark Eden whose television career later included *Catch Hand*, *The Newcomers* and *Coronation Street*. Playing the villainous Tegana was Derren Nesbitt, best known for his later role in *Special Branch*. Nesbitt required make-up to give him a swarthy Mongol look, his hair was slicked back and he was also given a bulky costume. Oriental extras were hired as couriers and caravan bearers in other sequences, as with the studio recordings. On Wednesday 15th an action sequence was shot on the set of the Khan's throne room for *Assassin at Peking*. This was the swordfight between Marco and Tegana, with stuntman Derek Ware (with whom Hussein had worked on *100,000 BC*) choreographing Eden and Nesbitt. Ware had worked out a way in which Polo could kill Tegana, but Lambert felt it too violent and requested that he restructure the sequence. The dematerialisation of the TARDIS was also filmed on this set. Nesbitt and Eden completed pick-ups for the fight the next day, with Nesbitt shooting a scene of Tegana appearing on the ridge of the sand-dune for *The Singing Sands*.

The incidental music was composed and conducted by Tristram Cary who had produced a *musique concrete* score for *The Daleks*. This time Cary used conventional instruments played by the Eddie Walker Ensemble, although he also provided some electronic "voices" for the sandstorm scenes. Percussion, which featured heavily in the Marco/Tegana duel, was played by Charles Botterill, and sixty-six minutes of music were recorded in total.

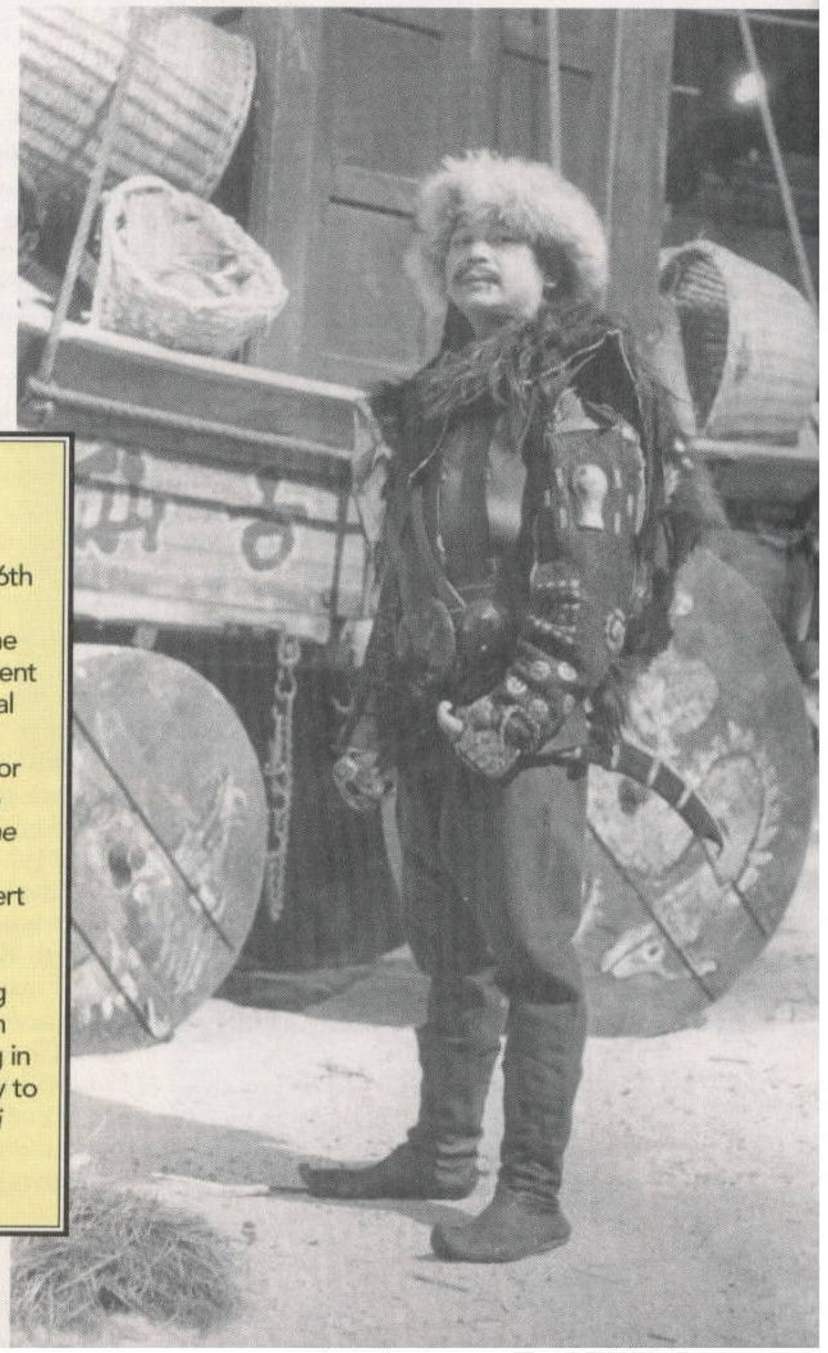
Rehearsals began on Monday 27th January at the Territorial Army Drill Hall in Uxbridge. The other main cast member joining the team was nineteen-year-old Zienia Merton. Born in Brunei to an English/French father and Burmese mother, this was Merton's first television work. Hartnell instructed her that if she fluffed her lines and wanted to force the production team to stop recording for a second take, she should simply say an obscenity (which Merton did not understand at the time). The actress later featured in *Casanova* and in *Space: 1999*.

On Friday 31st January *The Roof of the World* was recorded between 8.30pm and 9.45pm (the schedule for all seven episodes) at Lime Grove Studio D, with a photocall held during afternoon camera rehearsals (a photograph of the Mongols finding the travellers featuring in the February edition of the BBC's internal magazine, *Ariel*). The episode title and writer credit were superimposed over the TARDIS on the snowy plateau. The plateau set consisted of stock flats with jabalite and snowdust as snow, and the companions spoke lines over the telecine insert of the mountain view.

Newbery designed his tent sets along the lines of a Yurta; tents carried on horseback by Mongols. This set caused problems for John Treays, in charge of studio lighting, who said the small section of tent was too awkward to light. On the set, Newbery included a large leather bag with a plunger containing kumiss – a goat's milk the Chinese lived on. From his studies, Newbery told Hussein that every person entering or leaving the tent should pump the plunger to keep it fermenting, although the director felt this would hold up action and ignored the prop. For the way-stations, Newbery assumed that these would all have a similar layout of a basic courtyard and inner room. Thus a basic set was built which was redressed and made more ornate throughout the serial as the caravan approached Peking.

### FILMING
### MARCO POLO'S NARRATION

On the morning of Thursday 16th January a series of narration inserts were filmed, showing the route marked out on a parchment map and Polo writing his journal (with calligraphist John Woodcock's hand standing in for Mark Eden's). The first of these traced the journey to Lop in *The Roof of the World*, another showed the route into the desert in *The Singing Sands* and onto Tun-Huang in *The Cave of Five Hundred Eyes*, from Tun-Huang along the Great Wall via Sinju in *The Wall of Lies*, to Cheng-Ting in *Rider from Shang-Tu*, and finally to Shang-Tu itself in *Mighty Kublai Khan*. Eden recorded his voice-overs for these the same day.



The first recording break allowed the cast to move from the plateau to the tent, while a second allowed Eden to return to the plateaulater on. The next episode caption was superimposed over a close-up of the poison phial in Tegana's hand which then faded to black. At the end of the episode, the final alleyway scene between Tegana and his associate was re-recorded to act as the reprise of the next episode – although this was not used.

At the start of the following week, Hartnell became ill and was unable to attend rehearsals. Accordingly, rewrites eliminated the Doctor from most scenes – he sulks off-screen at the start of the episode. Hartnell would be able to appear in studio, but his role was minimized to the penultimate scene set at the side of the day wagon. Even then, the Doctor had only two brief lines of dialogue before falling unconscious.

*The Singing Sands* was recorded on Friday 7th February, opening with a re-enactment of the reprise in which an extra doubled for Bates. The opening captions were superimposed over the film sequence of the map journey into the desert. A photocaption of a starry sky was used as Barbara and Susan admire the heavens. As with the previous episode, the sound effects used in studio included those of the horses whinnying, indicating to Polo the approaching storm. A wind machine was used for the sandstorm, over which was superimposed the Ealing film. The closing caption, which read *Next Episode: The Cave of Five Hundred Eyes*, was superimposed after the fade to black of the cliffhanger of Tegana at the oasis. This was the working title for the next episode, but the title had been changed to *Five Hundred Eyes* on production documentation such as the camera script prior to recording.

On Tuesday 11th and Wednesday 12th mime expert Zohra Segal (who played Ping-Cho's attendant in the first three episodes) coached Merton for her ʻAla-eddin monologue. *Five Hundred Eyes* was taped on Friday 14th February, and a BBC photographer took stills of Hartnell and Merton that afternoon. The episode opened with a re-enactment of Tegana's scene at the oasis with the opening title captions superimposed over a shot of the well. A photocaption of the desert from Pinewood Studios was used to establish the side of the day wagon. Some of the Doctor's lines at the oasis were dropped on recording, removing his dismissal of Tegana as a savage and his comment that he has "many letters after his name".

The first recording break came after the establishing shot of the Tun-Huang way-station, allowing the actors to change costumes. Merton delivered her monologue perfectly in one take, and so the scripted applause from the cast was quite genuine in its manner. Another script change was that Susan knew the origin of the word "assassin" in the script whereas on screen Ian had to explain this. After the recital scene came the second break, allowing Nesbitt to move to the outer chamber cave set. Mirrors were used to get certain camera angles around the passageway set in the cave structure as Barbara searched for Tegana. A third break was planned after a Mongol grabs Barbara, allowing Nesbitt to return to the way-station and Hill to be tied up for the rest of the episode. The fourth break came after Chenchu's warning to the Doctor's, allowing Hartnell, Ford and Merton to reach the outer chamber set. The closing credits were superimposed over the wall mask – the eyes of which Susan claims she sees move – and faded to black.

For the fourth episode, *The Wall of Lies*, former designer John Crockett took over as director for a week and John Treays was replaced by Howard King for the rest of the serial at Treays' request. On the last day of rehearsals, Thursday 20th February, six minutes of extra scenes at the way-station were inserted. The rewrites included the Doctor warning Polo that the incorrect use of the TARDIS key in the lock would destroy the ship – maintaining continuity established in *The Daleks – The Survivors* when Susan spoke of the twenty incorrect combinations.

*The Wall of Lies* was taped on Friday 21st February, and opened with a re-enactment of the reprise, with the opening captions superimposed over the mask shot. The first taping break came after the shot of Tegana listening in on Polo, allowing the cast to change outfits and move to the tent set. Some dialogue of the travellers discussing Tegana's evil nature was dropped from the subsequent scene. Stuntman Valentino Musetti played the dead sentry found by Ian, with the shot of him fading to black before the closing credits and captions.

Handing the serial back to Hussein, Crockett was enthusiastic enough to submit a memo to Whitaker on Wednesday 26th February suggesting other historical serials about the Peasant's Revolt, viking raids in Britain, Bonnie Prince Charlie, Drake and the Armada, Australian convict settlement, the Romans in Britain, Richard I at the Crusades, Boadicea and eighteenth/nineteenth century Cornish smugglers and wreckers.

*Rider from Shang-Tu*, recorded on Friday 28th, required a small monkey owned by the character of Kuiji. For the first time, extras were required to play more than one role per episode; Gordon Bremworth and Stanley Chen appeared first as Mongol bandits and then as travelling merchants. Musetti returned as a Mongol bandit, and another stuntman, David Anderson, featured as a caravan warrior. A publicity photographer attended studio for the final camera rehearsal.

Before the main recording, a brief scene in the TARDIS of the Doctor, Ian and Barbara waiting for Susan was recorded to avoid later taping breaks during the scenes at the climax as the travellers attempt to escape. The main recording began with a film reprise of Ian finding the dead guard, with the episode captions superimposed over a shot of a sword in Acomat's hand. A break was scheduled after the establishing shot of Cheng-Ting's courtyard, allowing the cast to move from the tent and change costumes if necessary. All of Ping-Cho's description of her beautiful home in Samarkand was dropped on recording. The episode ended with Tegana grabbing Susan, fading to black and the captions rolling.

During rehearsals for *Mighty Kublai Khan*, a photocall was held by BBC publicity for Jacqueline Hill. The episode itself was recorded on Friday 6th March. A photocall during the tea break took place, where Eden's right hand was accidentally lacerated by a dagger waved about by Nesbitt. At the start of the evening, the end of the previous episode was re-recorded for insertion into the earlier recording, comprising purely the last camera shot and the closing credits. Although the

### PUBLICITY
### RADIO TIMES

Radio Times

BBC tv Sound

DR. WHO

HUGH AND I

BENNY HILL

ERIC SYKES

SONNY LISTON

CASSIUS CLAY

HENRY COOPER

On Thursday 20th February *Doctor Who* gained its first *Radio Times* cover showing Polo, Tegana and the Doctor on the set of the first episode. There was also a half-page introduction to the new story with a photograph of the TARDIS and caravan crew at the way-station. The cast listing emphasized that the serial was "introducing Zienia Merton" and introduced a regular teaser line under the cast and credits. Over the weekend of Saturday 22nd William Russell complained to his agent about the trying time he was having. His concern, made clear to Verity Lambert, David Whitaker and associate producer Mervyn Pinfield, was that as the second lead he felt he was having to fight for his share of the story. He was displeased by the sudden rewrites on *The Wall of Lies*, and at not featuring on the *Radio Times* cover. Russell's agent informed Head of Serials, Donald Wilson, who talked to Lambert and agreed that Russell, Jacqueline Hill and Carole Ann Ford had grounds for complaint. During rehearsals on *Rider from Shang-Tu*, Lambert discussed the scripts with the regulars now that the series was guaranteed a full fifty-two-week run.

camera script indicates a filmed reprise was to be used to start the episode, this seems unlikely and the scene would have been re-enacted by Ford and Nesbitt, after which the episode's captions were superimposed over the TARDIS' door. The first break was after Polo states they ride for Shang-Tu at dawn, allowing the cast time to change and move to the next way inn set. Several new speeches were added to the conversation between Marco and Ian shortly before recording, notably about the tales of burning coal and flying fish which allow Polo to believe that the TARDIS travels in time. The main set piece of the episode was the throne room at Shang-Tu for which Newbery had designed the paintings and hired Chinese props dating back to the early 1900s from Old Times props house. The Next Episode caption was superimposed over a shot of Tegana confronting Ian.

*Assassin at Peking* had a problematical recording on Friday 13th from 8.30pm to 9.57pm, with an afternoon photocall. There was a late start due to storage problems and a lift needed to move a camera dolly breaking down. There were also fifteen minutes' delay when the studio fireman was concerned by equipment on the gangways. Stuntmen David Anderson and Roy Vincente were hired as a soldier and a courtier, and an exotic bird was used in the court scenes.

The episode began with a shortened film reprise, the opening captions superimposed over a close-up of Tegana. After the scene with Ian, Polo and Ping-Cho in the antechamber, a break allowed the TARDIS to be set into the throne room. Further breaks allowed the cameras to be repositioned either side of a brief corridor scene of the regulars, allowing the quartet to move from the ante-room to the corridor, and then to another section of corridor. The final recording break came after the film of the TARDIS departing, so that the police box could be removed from the set and the control panel for the ship set in for the final shot of the serial. As Polo speculated on where the travellers had gone to, the image of Eden was faded to a caption slide showing a galaxy of stars, with a shot of the TARDIS control panel superimposed over it. The control panel faded down, and the caption slide – *Next Episode: The Sea of Death* – and the roller captions were then superimposed. A wrap party was then held for the cast and crew. By this time, Lucarotti had been taken ill, and was already working on an Aztec storyline which had been given the go-ahead in early February.

On Friday 20th March Lambert's team were informed that they had succeeded in getting a new timeslot for *Doctor Who*, the show moving from 5.15pm to 5.30pm with *Mighty Kublai Khan* on Saturday 28th. The ratings for the serial remained strong, as did the audience reaction index, in the face of both reruns of *The Buccaneers* (ATV London) and *The Adventures of Robin Hood* (Southern), a special Beatles programme networked on Saturday 29th February and the timeslot shift to overlap with the pop show *Thank Your Lucky Stars*. The serial attracted attention from two sources for further development. In July 1964 the Walt Disney film company made an approach for the film rights to *Marco Polo*. Young World Publications were interested in publishing a comic adaptation for *Super Mag* sometime afterwards, but were turned down – the *Doctor Who* comic rights having gone to *TV Comic*.

The serial was sold abroad as 16mm film recordings to Australia (in October 1964), Canada (broadcast spring 1965), New Zealand (in May 1966 with transmission that autumn), Nigeria, Singapore, Hong Kong, Uganda, Ghana, Zambia, Jamaica, Cyprus, Kenya, Thailand, Mauritius, Rhodesia, Venezuela, Bermuda and Ethiopia prior to 1968. Australia passed the episodes with a G rating after two cuts had been made: the chop to the guard's back from *Rider from Shang-Tu* and the knife in Kuiji's back from *Assassin at Peking*. It appears that the videotapes were wiped in the mid-Sixties, and since BBC Enterprises were no longer offering the serial by 1974, the films were presumably destroyed.

Lucarotti novelised his scripts in a slightly abridged form as *Doctor Who – Marco Polo* in 1984. WH Allen issued the hardback edition in December 1984, with the Target paperback Book No 94 following in April 1985 - the cover painting was by David McAllister. In 1985 the book formed part of *The Eighth Doctor Who Gift Set*. Although John Cura took telesnaps for the entire serial, none of these are known to exist – although about eight off-screen shots taken in Australia (apparently from *Mighty Kublai Khan*) do exist, along with a soundtrack from the serial.

*Andrew Pixley*

## Serial D **MARCO POLO**

**CAST:** William Hartnell (*Dr Who*), William Russell (*Ian Chesterton*), Jacqueline Hill (*Barbara Wright*), Carole Ann Ford (*Susan Foreman*) with Mark Eden (*Marco Polo*), Derren Nesbitt (*Tegana*) and introducing Zienia Merton (*Ping-Cho*) and Leslie Bates (*Man at Lop*) [1], Jimmy Gardner (*Chenchu*) [3-4], Charles Wade (*Malik*) [3], Philip Voss (*Acomat*) [3-4], Michael Guest (*Mongol bandit*) [5], Paul Carson (*Ling-Tau*) [5,7], Gabor Baraker (*Wang-Lo*) [5-6], Tutte Lemkow (*Kuiju*) [5-7], Peter Lawrence (*Vizier*) [6-7], Martin Miller (*Kublai Khan*) [6-7], Basil Tang (*Office Foreman*) [6], Claire Davenport (*Empress*) [7].

**EXTRAS:** John Lee, Roy Vincente, Ronald Chee, Carlton Ngui, Clem Choy, Bill Brandon, Arnold Lee (*Mongolian Warriors/Double for Man at Lop*); Zohra Segal (*Attendant on Ping-Cho*); John Woodcock (*Double for Marco Polo's hand*); Violet Leon (*Chinese lady of quality*); Suk Hee S'Hng (*Chinese Woman Attendant*); O Ikeda (*Yeng*); Clem Choy, Irene Ho, Peggy Sirr (*Chinese Villagers at Tun-Huang*); Eton Fing-on, Aman Tokyo (*Mongol Caravan Porters*); Gordon Bremworth, Leslie Bates, Roy Vincente, Santos Wong (*Mongol Bandits in cave*); Henry Loy, Maung Hlashwe, LL Lim, Boon Wan Lee (*Caravan bearers*); Ying Win (*Servant at Way Inn*); Valentino Musetti (*Sentry*); Leslie Bates, Philip Lee, David Brewster, Valentino Musetti, Gordon Bremworth, Stanley Chen (*Mongol Bandits in forest*); Clem Choy, LL Lim, Aman Tokyo (*Attendants at Wang-Lo's Inn*); Gordon Bremworth, Stanley Chen (*Travelling Merchants*); Kay Fong (*Noblewoman*); David Anderson (*Caravan Warrior*); O Ikeda (*Attendant at 2nd Way Inn*); John Lee, Clem Choy (*Litter Bearers*); Robert Chow, Lloyd Lam (*Travelling Gentlemen*); Peggy Sirr, Violet Leon (*Travelling Ladies*); Aman Tokyo, O Ikeda, Ying Wiu, Maung Hlashwe, Robert Chow, Lloyd Lam (*Noblemen at Court*); John Lee, Clem Choy, Philip Lee, Santos Wong, Ronald Chee, Gordon Bremworth, Carlton Ngui (*Palace Guards*); Peggy Sirr, Violet Leon, Kay Fong, Iris Loy, Suk Hee S'Hng (*Court Ladies*); Roy Vincente, Henry Loy, WA Scully, Eton F'ong (*Male Courtiers*); Harry Dillon (*Spittoon Bearer to the Khan*); Clem Choy, David Anderson (*Soldiers*); Doreen Tang, Suchin (*Attendants to the Empress*).

**CREDITS:** Written by John Lucarotti. Sword Fight arranged by Derek Ware*. Title Music by Ron Grainer with the BBC Radiophonic Workshop. Incidental Music by Tristram Cary. Costume Supervised by Daphne Dare*. Make-up Supervised by Ann Ferriggi*. Story Editor: David Whitaker. Designer: Barry Newbery. Associate Producer: Mervyn Pinfield. Producer: Verity Lambert. Directed by Waris Hussein [1-3.5-7], John Crockett [4].
* Credited on *Assassin at Peking* only

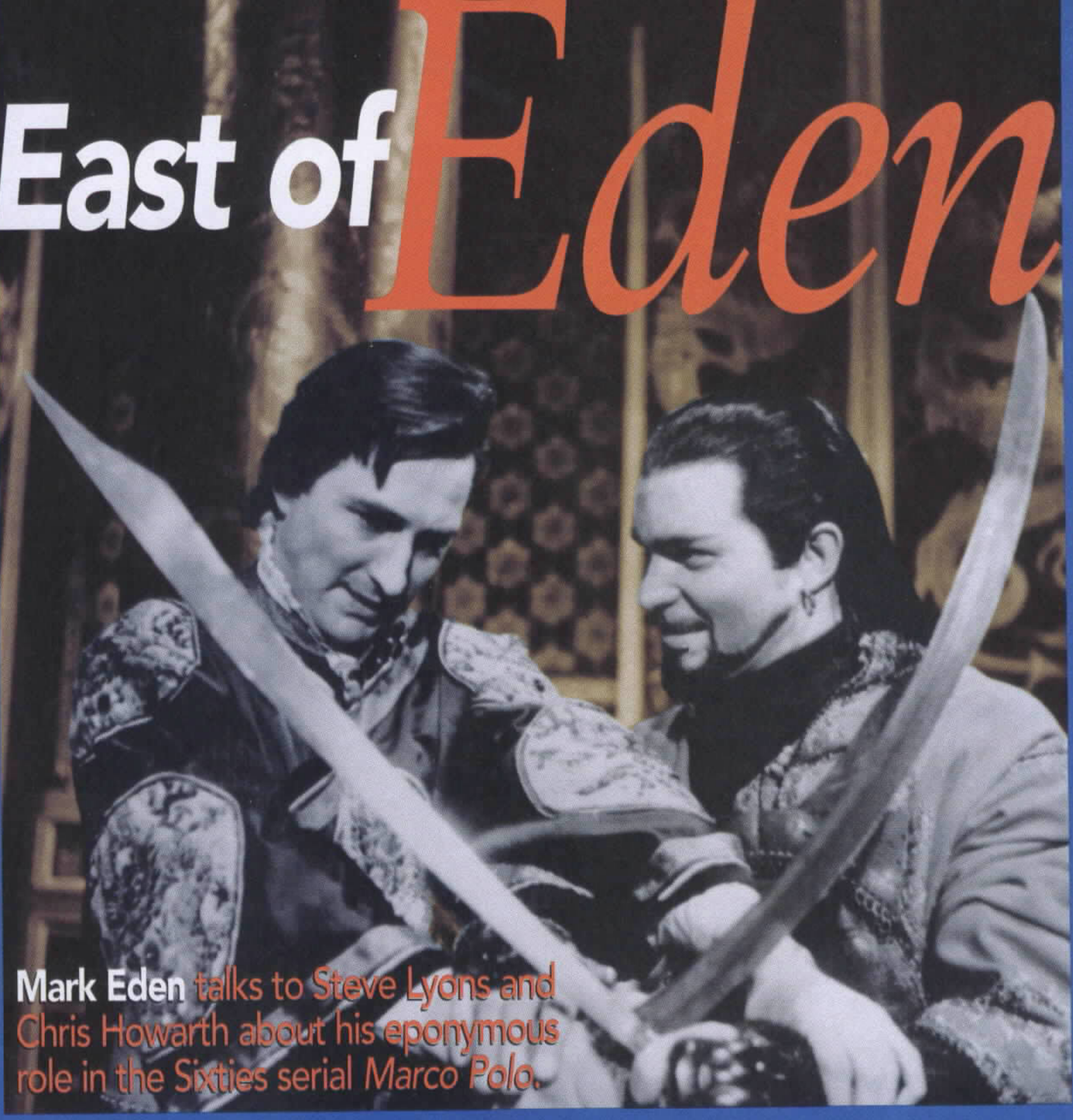
**UK BROADCAST DETAILS**

| | | |
|---|---|---|
| *The Roof of the World* | 22nd February 1964 | 5.15pm-5.40pm |
| *The Singing Sands* | 29th February 1964 | 5.15pm-5.40pm |
| *Five Hundred Eyes* | 7th March 1964 | 5.15pm-5.40pm |
| *The Wall of Lies* | 14th March 1964 | 5.15pm-5.40pm |
| *Rider from Shang-Tu* | 21st March 1964 | 5.15pm-5.40pm |
| *Mighty Kublai Khan* | 28th March 1964 | 5.30pm-5.55pm |
| *Assassin at Peking* | 4th April 1964 | 5.30pm-5.55pm |

**Viewing Figures:**
*The Roof of the World* 9.4M (33rd), *The Singing Sands* 9.4M (33rd), *Five Hundred Eyes* 9.4M (34th), *The Wall of Lies* 9.9M (31st), *Rider from Shang-Tu* 9.4M (37th), *Mighty Kublai Khan* 8.4M (49th), *Assassin at Peking* 10.4M (22nd).

**Audience Appreciation Figures:**
*The Roof of the World* 63%, *The Singing Sands* 62%, *Five Hundred Eyes* 62%, *The Wall of Lies* 60%, *Rider from Shang-Tu* 59%, *Mighty Kublai Khan* 59%, *Assassin at Peking* 59%.

# East of Eden



**Mark Eden** talks to Steve Lyons and Chris Howarth about his eponymous role in the Sixties serial *Marco Polo.*

**Left:**
Mark Eden as Marco Polo crosses swords with Derren Nesbitt as Tegana.

**Below left:**
Marco Polo and Tegana confront the Doctor's companion Barbara (Jacqueline Hill).
Photos © BBC

Over thirty years have passed since Mark Eden appeared in *Doctor Who*'s first fully-fledged historical story; it was something of a relief then, to find that he recalled the experience with more clarity than might have been expected.

"I remember it because I had so much fun on it," Mark explains. "I enjoyed it so much. Lots of things you don't enjoy, you just do it because it's a job, but we actually had fun." He is rarely recognised today for his appearance in *Marco Polo*: "People don't remember that, especially since it can't be shown again. If you didn't get it the first time round, you can only read about it, which is a great pity. I get more attention from *The Prisoner*, because I was Number 100 – and once you've had a number, people write to you from all over the world!"

Mark's acting career dates back to the late 1950s: he'd already appeared in several films and served in the Royal Shakespeare Company before *Doctor Who* came along. In 1962, he worked with Peter Sellars and William Hartnell in the film *Heaven's Above*. "I also did a series with Antony Booth called *Catch Hand*, which was about two guys who drifted around the country doing dangerous, rough jobs that nobody else wanted to do. That was a big series for me, which kind of put me on the map in about 1962-63." Mark was pleased to be asked to appear in *Doctor Who* the following year, and confesses that he was already a viewer of the series. "I quite enjoyed it; it was rather camp, and I think many actors wanted to be in it. It was a bit like *The Prisoner* – you sort of felt that you'd like to do one of them, just to say you'd done it. So when I was asked to play Marco Polo, I thought, 'Yes, this is going to be good!'

"*Doctor Who* was becoming a bit of a cult thing even then, and they said it was going to be a big production, that there weren't going to be Daleks in it or that kind of thing." Did Mark have a particular interest in history? "No, I knew schoolboy stuff about Marco Polo, but not

> **"At the time *Doctor Who* was all shaky sets and funny voices, but they actually spent a lot of money on this one."**

**Right:** Marco Polo reassures Ping-Cho (Zenia Merton) on the journey to Cathay.

**Below:** Mark Eden as Marco Polo. Photos © BBC

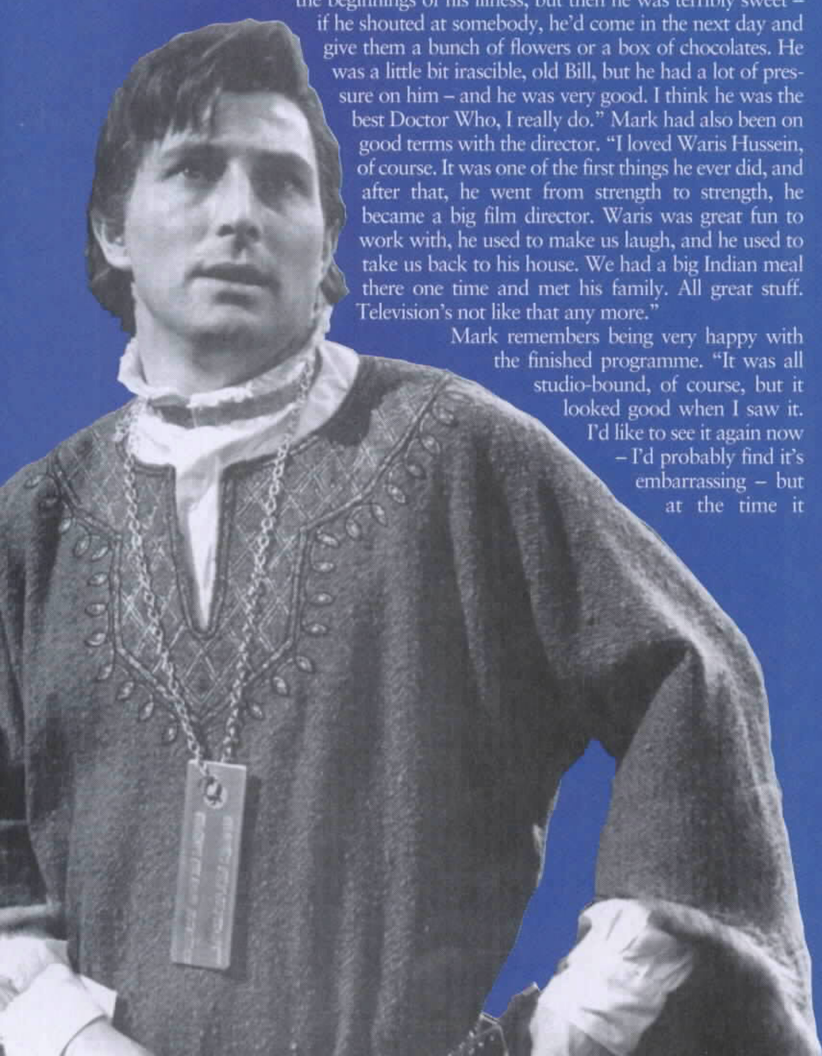
much else. It was just the fun of it, to dress up and do it – and to actually get paid quite well for it. I do honestly think that our story was one of the best, not because I was in it, but because it was a very ambitious thing for them to do. At the time *Doctor Who* was all shaky sets and funny voices, but they actually spent a lot of money on this one. I remember we even had swordfighting lessons to make it look authentic.

"I think they spent a lot of money on the costumes. I believe they had some specially made for me – it wasn't just 'Go down to Burtons and try something on'. It was set in the court of Kublai Khan, so I suppose everybody had to have really gorgeous costumes. I also had a wig, because they wanted to make me look as authentic as possible. In those days, they never used to do anything like that – you had to grow your own hair! So all that puts money on the budget, especially for the BBC who were always trying to cut down. There were sumptuous sets too, they really did spend a lot of money. Verity Lambert produced it, and I think she insisted that if she was going to do this story, she was going to do it properly. I think she forced the BBC to double their budget or something – I can't remember now, it was all so long ago – but I know she won out in the end, as she normally does. She was a very dynamic woman.

"We had a lovely cast. I already knew Derren Nesbitt quite well, as I'd worked with him on a few things, and I thought he was excellent in *Marco Polo*. He can overdo it a bit with the Jack-the-Lad acting sometimes, but I thought he was very good in that, and he looked good with the black wig and everything, as the Tartar or whatever he was supposed to be. I saw Derren quite a bit after that – because we were contemporaries, we hung out at the same places as young actors. We also worked together on *The Prisoner*, funnily enough, along with Martin Miller, who played Kublai Khan; he was in *The Prisoner* I did as well.

**"It was a big thing at the time, to get on the *Radio Times* front cover."**

"I got on all right with Bill Hartnell, because I'd worked with him before. Old Bill used to get very grumpy at times, because I think he had the beginnings of his illness, but then he was terribly sweet – if he shouted at somebody, he'd come in the next day and give them a bunch of flowers or a box of chocolates. He was a little bit irascible, old Bill, but he had a lot of pressure on him – and he was very good. I think he was the best Doctor Who, I really do." Mark had also been on good terms with the director. "I loved Waris Hussein, of course. It was one of the first things he ever did, and after that, he went from strength to strength, he became a big film director. Waris was great fun to work with, he used to make us laugh, and he used to take us back to his house. We had a big Indian meal there one time and met his family. All great stuff. Television's not like that any more."



Mark remembers being very happy with the finished programme. "It was all studio-bound, of course, but it looked good when I saw it. I'd like to see it again now – I'd probably find it's embarrassing – but at the time it looked very good. Television was still fairly much in its infancy in those days, so unfortunately it was black-and-white, but I've seen colour photographs in some of the *Doctor Who* magazines which people send me from time to time, and you can get the effect of what it really looked like.

"I had a swordfight with Derren Nesbitt, and I remember that it looked quite good when I watched it on screen. Of course, there's no way of knowing now. In those days, I used to do action scenes myself – rather stupidly – but if I could do it, and it wasn't terribly difficult or dangerous, I would. I used to do quite a lot of fights – I did one with Patrick McGoohan in *The Prisoner* in which he nearly throttled me, because he was going through a bit of a bad time, emotionally and mentally."

*Marco Polo* was made during an exciting time for the programme, which was gaining in popularity. Indeed, the opening episode of the serial earned *Doctor Who* its first *Radio Times* cover, upon which Mark was featured. "It was a big thing at the time, to get on the front cover. I've never done that since – I've been on the front of the *TV Times* a couple of times, but that was the only *Radio Times*. It was a group of us, wasn't it? I always meant to get a copy of that, but I don't think I ever did." He remembers one effect of the increased interest in *Doctor Who* back in 1964: "It was watched by a lot of kids at that time, and I used to get letters from them. I remember in one particular episode, Derren Nesbitt's character had poisoned our water supplies so that we would all drink the water and die, and I got letters from little kids with scrawly handwriting, saying 'Dear Marco Polo, don't drink the water, because he's poisoned it'."

Mark is perhaps most proud of his leading role in a West End production of the Tennessee Williams play *The Night of the Iguana* in the mid-1960s. "That was a big highlight of my career. Tennessee Williams came over for the first night, we had a big party at the Savoy afterwards, and he praised my performance. There I was, a working class lad, in my dinner jacket at the Savoy Hotel, being told I was a great actor by a double Pulitzer prize-winning author – although I must admit he was drunk at the time!" Later, he starred in his own series, *The Crimebusters*, for ATV. "It was about an ex-sportsman who became an investigator into corruption within sport. It was a very, very good idea, but let down by the writing, I'm afraid."

More recently, Mark has become instantly recognisable from a several-year stint in *Coronation Street*, in which he played the scheming Alan Bradley. "I'd not long met my now-wife, Sue [Nicholls], and she'd been going in and out of the programme since about '79. They asked if she'd like to go in on a permanent basis, which was going to mean her living up in Manchester and me down here [in London], so we had a talk about it and decided it was too good an offer to refuse. Six months later, my agent rang me and said *Coronation Street* wanted me on a fairly long-term basis. It couldn't have been better, because my lovely lady was up there already. So we got the chance of working together for a long time." In 1989, however, Bradley met a dramatic end in front of a Blackpool tram. "I think they didn't quite know what to do with me – and I got on the wrong side of some of the writers, because I used to change the lines if I didn't think they were terribly well-written. Some of the writers liked me very much, but some of them didn't. They put it to the vote and decided to kill me off. I think it's ridiculous to kill off any character in a soap opera. Now that they're going on to four episodes a week, they're having to bring in new actors, and if they hadn't killed off some of the characters, they could have brought them back with wonderful storylines." Coincidentally, Alan Bradley's 'replacement' in Rita Fairclough's life was one Ted Sullivan, played by William Russell. "I met him recently when I went up there to see Sue. We were going to have a meal together and talk over old times. We never made it, but we did have a chat. It was the first time I'd seen him since we did *Doctor Who*." ◆

# Timelines

compiled by **Scott Gray**

*Send your letters to*
Timelines
**Doctor Who Magazine**
Marvel Comics
Panini House
Coach and Horses Passage
The Pantiles
Tunbridge Wells
Kent TN2 5UJ

*or e-mail us at*
**doctorwho@marmags.demon.co.uk**

## THAT'S WHAT WE LIKE

I always find *Fluid Links* an interesting and entertaining feature of your magazine, but I particularly enjoyed *That's What I like* in **DWM** 238. From the opening line: "You're a *Doctor Who* fan? Why on Earth do you like that childish nonsense?" I found myself chuckling with recognition at an all-too familiar scenario. I agreed with many of Matthew's reasons for why he likes *Doctor Who*, but I also thought that the feature explained why the programme is so special. Yes, it can be anything we want and this is its ultimate strength. It is different things to different people – we all have our own reasons for liking it. I like it because it is so wildly different from any other programme on TV. I don't see it as sci-fi (a genre I don't particularly like), but as a good, all-round exciting adventure series. It radiates an enthusiasm which is quite unique. It has style, flair and a strong identity which most other programmes simply do not have. It avoids romantic, macho stereotypes, yet has one of the greatest heroic figures of our time. It is camp without being clichéd, witty and humorous without being purely comedic and contains characters and storylines which the viewers – whoever they may be – can warm to. It has the power to create a bond and to connect with its viewer quite unlike anything else on our screens.

Of course, for everyone who can identify with this letter, we all know that there are millions who cannot, and will dismiss the show as childish rubbish. Well, for those people who can dismiss thirty-odd years of popular culture in one quick sentence, I say, "More fool them." Chances are, they don't know what they like. We're lucky. We do.

*Chris McLay*
*Leeds,*
*West Yorkshire.*

Matthew Jones' superb *Fluid Links* article *That's What I Like* clearly articulated why *Doctor Who* is the best science fiction series of all time. Reinvention and renewal – these ideas are at the core of the programme, offering infinite scope for imaginative expression.

As Matthew says, innovation and unpredictability make *Doctor Who* such ferociously original SF. The *Doctor Who* universe is a dark carnival of wonder; a dazzling showcase of the bizarre, the terrible and the macabre, filled with strange alien races, fantastic monsters and figures of evil.

Once again **DWM** sets out the enduring appeal of the programme and the reasons for its longevity. *Doctor Who* exemplifies everything that is best about British television. Now that Paul McGann has stepped into the TARDIS, the great tradition continues . . .

*Jason Tucker*
*Hartlepool*

## RENAISSANCE MAN

Just a word of thanks for the continuing high standard of **DWM**. Long may you continue! In particular, thanks for your excellent interview with Paul McGann (**DWM** 238) which was the first chance for us to get to know the actor. There are many "interviews" with him circulating in various publications, but this was the first genuine one I have read.

*Gareth Humphreys*
*jgh94 <jgh94@osfa.aber.ac.uk>*

I have just flipped through and read bits of **DWM** 238, and I have to say the mag is getting stronger than ever. With such excitement in the air right now I find myself scouring the shops on release day to find **DWM** in a way I never have before! Issue 239 must be *the* issue we are all looking forward to! Keep up the brilliant work.

Letters: D Bell of Renfrewshire. Isn't it time to stop bitching? It is this sort of negative and frankly insular attitude that made it easy for the BBC to kill off *Doctor Who* in 1989. Don't make Fox think we can't be pleased – this is vitally important if we want to see *Doctor Who* continue. I quite agree with Douglas Kaiser – so what if the movie is being made in America (well, Canada)? If it comes out as half as good as *The X Files*, then we are in for a treat.

*Andrew J Muller*
*<ad534@dial.pipex.com>*

## CHOICE CUTS

I wrote to the BBC some time ago suggesting a possible future for old stories. Most science fiction today runs for forty-five minutes a story in one complete showing. This makes the original *Doctor Who* format of four/six episodes dated and less appealing to youngsters. With this in mind, I wrote to the BBC suggesting that four/six episode stories should be edited and put out as forty-five-minute stories like *The X Files*, *Star Trek* etc. There is sufficient "padding" in four/six episodes to cut down the length of the story and I feel this would appeal to a younger audience. If there was sufficient interest, these stories could then be sold on video, perhaps three stories to one cassette.

I received a very polite letter from the BBC who indicated that programme reviewers would consider the idea, but to date I am not aware if the idea has received serious consideration yet. With the hopeful success of *Doctor Who* in a modern format, and the time lag before a new series of adventures is screened, I feel the BBC should keep the old/new fans' interest by showing old stories in a revised format.

If other fans feel the same, please write to the BBC. They will only give it proper consideration if they feel there is sufficient interest.

*Martin Simpson*
*<AASMS@garthdee1.rgu.ac.uk>*

## REGENERATION GAP

Regarding *Six and Violence* (**DWM** 237): I think the author comes close to something I've said: that the rudeness of that Doctor would have been acceptable if the writers had made us like him *first* – by doing good deeds or being victimised. In Troughton's first adventure he was at first victimized by the Daleks and his companions' disbelief in his identity. Pertwee's Doctor was stuck in a hospital, kidnapped and sent rolling in a wheelchair. Tom Baker's was feeling trapped and in a hurry to escape until Sarah Jane

►

## THE HIT PARADE

"*Doctor Who*, let me count the ways in which I love thee . . ." croons another **DWM** contributor.
Ten ways, it turns out, unsurprisingly.

**Elizabeth Jackson**
Survey and *High Council* compiler

### 1. *The Three Doctors*

"Of all the anniversary stories and celebration get-togethers this is the finest and the one that works best away from such festivities. The interplay between the Doctors is sparkling, and Stephen Thorne's booming, majestic, insane Omega is terrifying."

**2. *Arc of Infinity***

"Omega returns in a story that gives him an extra dimension, as it were. This time we see the deep sadness of a true exile. Davison gives the quietly considered performance that only he can give and Sarah Sutton proves yet again what a great actor she is."

**3. *K9 and Company – A Girl's Best Friend***

"I'm told that this isn't canonical *Doctor Who*, but it's in my top ten anyway. A Christmas ghost story starring the two greatest companions, this is a must. Watch alone, with the lights off, in front of the fire with a good bottle of red."

**4. *The Trial of a Time Lord (Parts One–Four)***

"Robert Holmes' reworking of his own *The Krotons*, having run out of other writers to 'pay tribute to', was much maligned at the time but is actually a hidden gem. It's full of amusing one-liners and Nicholas Mallet directs with a lightness of touch rarely seen in the series."

**5. *The Claws of Axos***

"But for the Doctor's interference, Chinn's orders would have been carried out, the Axon spaceship destroyed and the story would not have happened. A cleverly scripted story of humanity's greed, with Pertwee at his best."

**6. *Robot***

"Not the most demanding of stories, although the *King Kong* allegory does give it an extra depth. I remember listening to this on audio cassette as a child, and consequently can still quote Part One almost in entirety. The regulars are on top form, especially newcomers Marter/Baker, and although Baker hasn't yet found his feet it is clear that he is enjoying looking for them."

**7. *The Chase***

"If you've ever tried to work out what Vicky says when she and Barbara meet the Doctor and Ian on the stairs in the haunted house, or wondered how the Daleks thought they could fool anyone with their robot 'double', then you'll know why I love this story. This always cheers me up when I'm down."

**8. *Vengeance on Varos***

"A marvellous example of *Doctor Who* analysing the medium in which it is made, with a witty attack on 'video-nasties'. Nicolas Chagrin's archly camp performance as Quillam is much underrated and Nabil Shiban's Sil is inspired. But the best thing is the gorgeous Jason Connery *sans* shirt."

**9. *The Mutants***

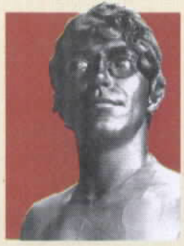
"This story terrified me as a child when Ky turned into one of the monsters, as I had mumps at the time and feared that I might turn into one myself. Now, of course, I realise that it's all a powerful political metaphor and none the less enjoyable for it. However, I still get an echo of that childhood fear when Ky starts changing."

**10. *The Space Museum***

"A strange and surreal experience which, in its day, must have changed expectations of how adult and enthralling *Doctor Who* can be."

## KNOW YOUR ENEMY *A cut-out-and-keep series*

### File 39 Axos



**Age:** Indeterminate

**Planet of origin:** "On the far rim of the galaxy", apparently.

**Appearance:** Space scavenger Axos is an organic entity that can take several forms. Axons, goggle-eyed golden-skinned anthropoids in groovy *Julius Caesar* wigs, and shambling made entirely of onion bhaji; Axonite, a shape-changing blob of expanding orange matter, sometimes seen crawling in the manner of a ghastly sleeping-bag; and the Axon 'ship', a spacebound leg of lamb, grown from a single cell.

**Special abilities:** Axonite can "recreate and restructure any living thing", therefore it can – as demonstrated on Jo Grant – both age and rejuvenate, and would go like hot cakes if marketed as a facelift cream: just the thing for that double Chinn. The 'ship' can affect local weather conditions, and puts on a trippy psychedelic lightshow that'd put Syd Barrett's Pink Floyd to shame.

**Likes:** Consuming whole planets; nuclear power complexes; "particle acceleration", whatever that is; frogs.

**Dislikes:** Raddled old tramps and Americans with nasty haircuts. Also trees: during the crisis at the Nuton Power Complex, a proto-Axon was observed blowing one up for no readily apparent reason.

**Not to be confused with:** Shirley Eaton in Goldfinger; John Hurt in *I, Claudius*; the Krynoid.

**Current status:** Trapped in a time loop somewhen in space.

**Menace rating:** 4 out of 10. If sighted, disconnect the mains and run like blazes.

reminded him of his duty and a mystery. Davison's was ill. Sylvester McCoy's had a memory loss and was being decieved by the Rani, being manipulated to work for her. And what did Colin get to do? Strangle Peri? As much as a complainer she may be, she's also beautiful and trapped aboard an unpredictable time machine (a place he's in by choice). I was fortunate enough to see *Revelation of the Daleks* first, where he was merely witty and eccentric, so I could see the murderous impulse was an exception rather than the rule.

I think a major reason for this problem is one of typecasting and breaking type. The Second and Fourth Doctors were serious actors who chose to play it for comedy. The First and Third Doctors had a reputation for comedy and played it for drama/adventure. Davison played him like Tristan in *All Creatures Great and Small* (whereas I'd have found it more appropriate if he'd played it like his character in *Campion*), Colin Baker played it like his JR character in *The Brothers*, and Sylvester began playing it like his ferret-stuffing character but also seemed to shift towards drama because he had a reputation for comedy.

I'm nervous about the new Doctor because I don't see any humour in his face, but I will watch and if I like the show, I'll write a fan letter to the Fox network to encourage more. Keep up the good work!

*Dana Snow*
*Los Angeles, Ca.*
*ap910@lafn.org*

### CONTINUITY CLASHES

My initial delight at the return of the Seventh Doctor to the comic strip was quickly dispelled when I realised that Marvel had obviously turned its back on the continuity of the *New Adventures*.

The new story, *Ground Zero*, features the Seventh Doctor accompanied by the Season Twenty-Six version of Ace. Has Marvel forgotten that before you started using only 'old' Doctors, the strip had run parallel with Virgin's *New Adventures*? Benny was featured in some of the stories alongside the more mature version of Ace that appeared in the *NA*s around that time. You now appear to have ignored this and gone back to the *Survival* TV line-up. This would be fine if the story slotted in before *Timewyrm: Genesis*, but the Doctor's new costume indicates that this is a direct bridge into the new film.

What is happening?

*Peter Stevenson*
*Rickmansworth*

*A fair question. The decision to 'de-link' the comic strip's continuity from the* New Adventures *was not made lightly, but there were a number of factors that prompted the move – the most important being that only a minority of* DWM*'s readership actually followed the novels' continuity through every book, and a large proportion don't read them at all (thirty-three percent in this issue's survey). The* NA *companions (Benny, the 'neo-Ace', and prospectively Chris and Roz) could never have proper introductions or departures in the strip, therefore confusing the general readership. Also, characters created for novels don't necessarily adapt well into comic strip creations.*

*Another factor was the basic continuity clashes that arose almost immediately: Abslom Daak's differing resurrections in* Emperor of the Daleks *and* Deceit, *and the two Silurian stories in* Final Genesis *and* Blood Heat *being obvious examples. As a result, we concluded that things would be much simpler if the Marvel strip followed its own path. As many of you have already surmised,* Ground Zero *is the final adventure of the Seventh Doctor – and his successor is waiting in the wings . . .*

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# The Telesnap Archive

compiled by Matthew Pereira

**During the Seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .**

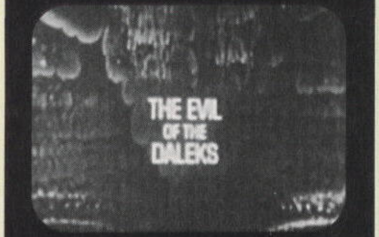
## The Evil of the Daleks

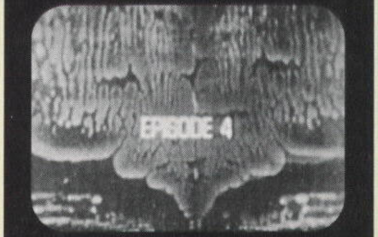
### Episode 4

by David Whitaker

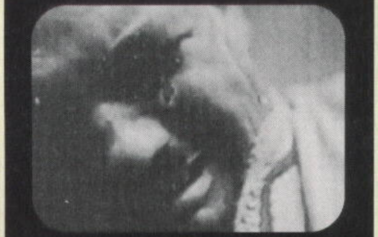
Directed by Derek Martinus

Transmitted 10th June 1967

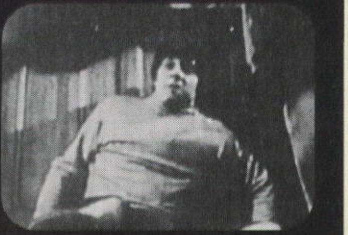




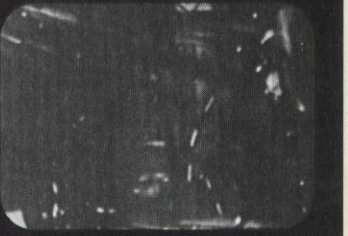
Kemel lunges towards Jamie, gripping him. Jamie tenses his muscles and manages to break free, but his blows have little effect on the man's muscular torso. A glancing blow catches Jamie off-guard and he falls to the floor.



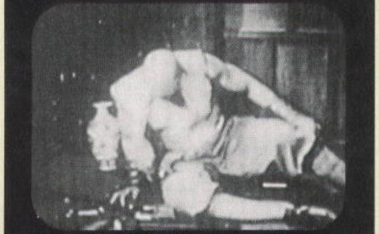
Lashing out with his leg, Jamie sends the giant crashing into a suit of armour.



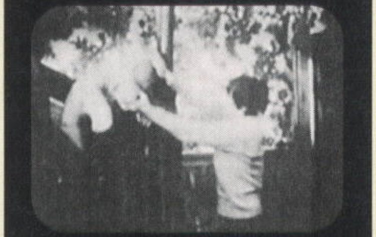
Picking himself up, Jamie runs through an open door and slams it behind him.



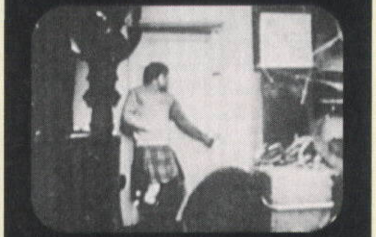
Kemel rises to follow.



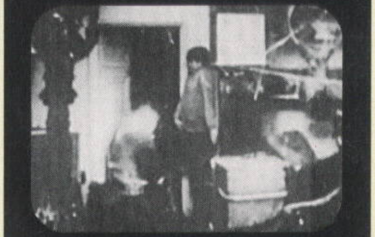
Jamie spies a sword. He takes it from its wall mounting and prepares himself.



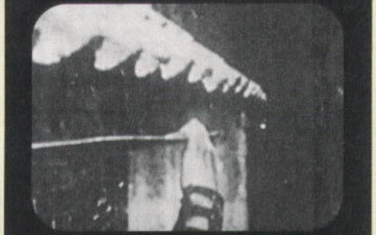
Listening closely, he hears the lumbering giant approaching.



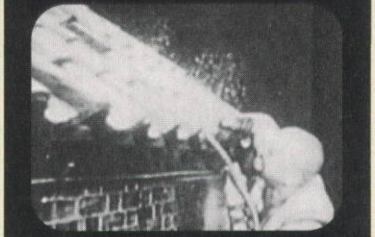
Kemel bursts through the door. Jamie positions himself between the door and the window. Kemel charges at him. Jamie nimble dodges the advance, and Kemel finds himself flying through the window and tumbling down a small roof.



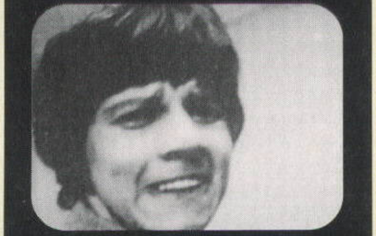
Kemel desperately reaches out and catches hold of the guttering.



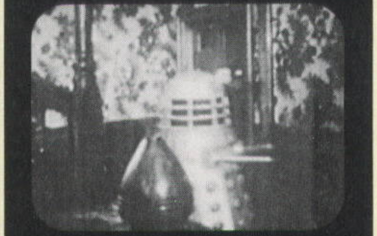
With great effort, he tries to haul himself back up. But the fight has sapped his strength.



Jamie bravely clambers onto the roof and reaches out to help the man. Kemel grips his hand.

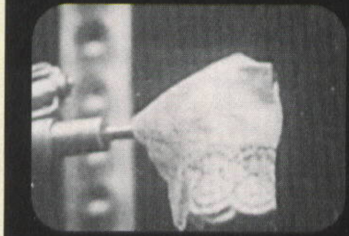


A Dalek glides through a nearby corridor clutching a handkerchief.



Kemel silently expresses his thanks to Jamie.

The Dalek places the monogrammed cloth on the floor facing a door.



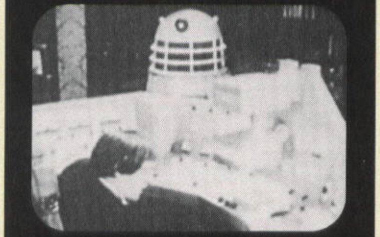
Jamie enters the room where Victoria was originally being held and sees the handkerchief lying on the floor.

As he reaches down to pick it up, Kemel darts forward and pushes him aside.

A large axe swings down, narrowly missing them. This time, Jamie thanks Kemel for saving his life.

They carry on, unaware of the observing Dalek.

"It took courage to fight Maxtible's Turkish wrestler," observes the Doctor as he monitors Jamie's progress. "The Daleks are afraid of nothing and no one," the creature brags, and dismisses Jamie's heroic compassion as "Human weakness".



The Doctor points out that Jamie would have died in the trap if Kemel had not been alive to save him. "If you want the human factor," he concludes, "a part of it must include mercy."

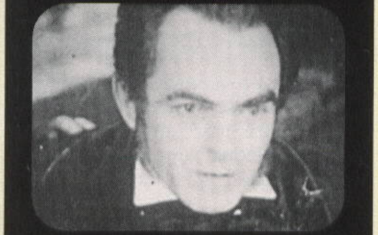
"A common thief," Maxtible pronounces, as he and Waterfield find Toby's lifeless body in the laboratory. "Come to see what he could steal," Maxtible adds.

A Dalek approaches and confirms that the man was an intruder and was killed. "You will hide the remains of the dead human," it commands. Waterfield asks whether they should inform the Doctor of the event.

Maxtible urges Waterfield not to antagonise their "friends", and hands him a sheet to wrap the body in. Maxtible reminds his associate of the threat to his daughter Victoria.

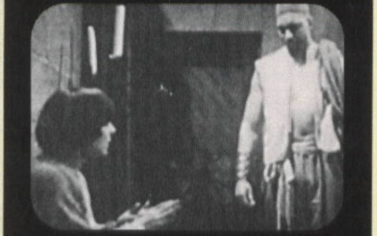
"We are not to blame for everything that has happened," Maxtible says, but looks pensive as Waterfield announces his intention to confess his part to the authorities.

As Waterfield starts to remove the body, Maxtible takes a small pistol and places it inside his jacket before assisting his colleague.



"You don't say much, do you," Jamie remarks. Kemel gestures that he is mute and writes his name in the dust on the window seat. Jamie holds out his hand in friendship.

The Turk views the unfamiliar gesture with suspicion. As Jamie examines the handkerchief, Kemel points at the initials. "VW," says Jamie. "Yes, I know."



Kemel reaches into his pocket and takes out a pressed flower wrapped in paper.

He points at the flower, then at the monogram. "Oh, Miss Waterfield gave you the flower," Jamie realises. "You like her?" he asks.

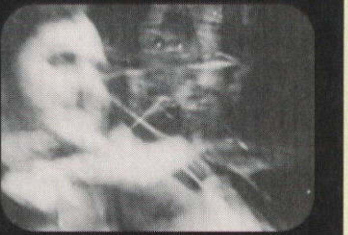
Kemel's face breaks into a beaming smile. Learning of Victoria's plight, Kemel communicates that they should join forces. "Aye, we'll go together," agrees Jamie. "There's no one I'd rather have with me."

Kemel picks up a heavy coil of rope before heading down the darkened passage with his new ally.
Neither of them are aware that their every move is being scrutinised by the Dalek's monitoring machines.

As Maxtible and Waterfield dump Toby's body in the stable, Terrall steps back behind the stalls. "What was that?" Waterfield quivers. Maxtible, tired of his friend's mounting neuroses, states that Waterfield is responsible for their predicament.

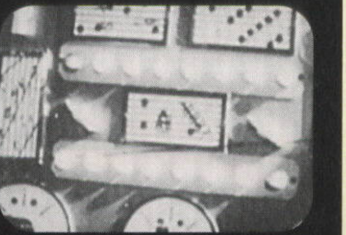
Maxtible says he should be more grateful to him. Waterfield acknowledges this, and is told to return to the house and rest. As he turns to leave the barn, Maxtible reaches in his pocket for the gun.

As he aims the weapon at Waterfield's back, Terrall suddenly leaps from the shadows and grabs Maxtible.

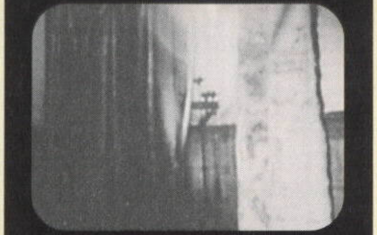


"What are you doing?" Maxtible snaps angrily. "Waterfield does not die yet," Terrall replies, taking the pistol. He orders Maxtible to return to the laboratory. "You will obey," he commands.

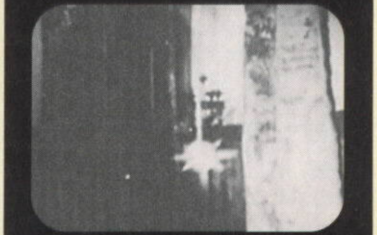
Jamie and Kemel hide from a pair of patrolling Daleks. Jamie decides against any unnecessary confrontations and, believing they are heading in the right direction, they press on.
Meanwhile, the Daleks' machines continue to record their progress.



As they edge along a corridor, Jamie brushes past a hidden switch. A deadly pendulum is released and swings down towards their heads.

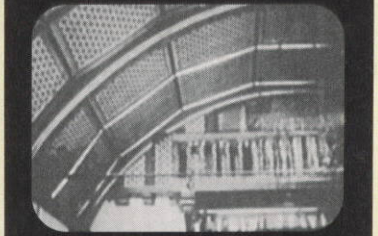


With lightning-fast reflexes, Kemel and Jamie drop to the floor. With a sigh of relief, the new-found comrades continue towards the end of the corridor.

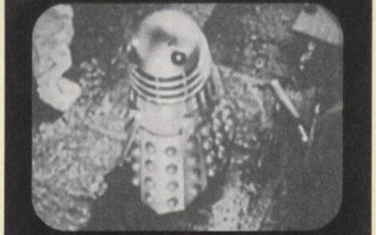


The Doctor continues to monitor and select the relevant qualities displayed by Jamie. He relates to a suspicious Dalek that he is programming the instinct which saved Jamie from the pendulum.

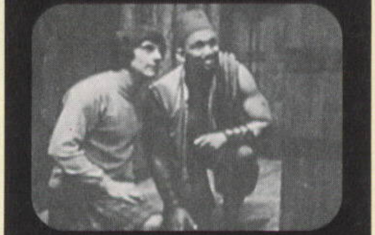
On the gallery, Victoria is ordered to recite her name louder and louder. As she grows tired of the seemingly pointless request, she is informed that "inspection" is over and ordered back to her room.



Below the gallery, a solitary Dalek patrols the hall.



Kemel mimes that he will draw the Dalek away while Jamie climbs up to the gallery. Jamie dismisses the plan as too dangerous. "It needs two of us up there," he adds. Kemel looks to Jamie for a solution.



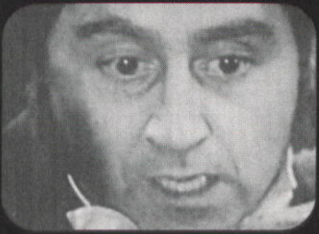
The Doctor informs the Dalek that suicide attacks to gain an objective are stupid. "Self-preservation is a strong human factor," he explains. "Finding the girl is only a part," he points out. "Getting her away is another."

Dragging Mollie into the lounge, Terrall demands to know how she could have heard Victoria's voice coming from the hall fireplace when she is in Paris. Mollie accepts this but maintains that she clearly heard the voice.

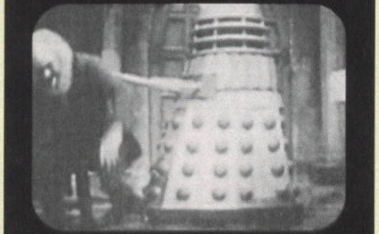
Terrall then tries to bully her into admitting that she is up to no good. His insistence is briefly curtailed by the arrival of Ruth. She makes a plea on the maid's behalf, and he decides to leave any further punishment to Maxtible.

Mollie leaves sobbing, and Terrall's even temperament returns. "Tell me what's wrong?" Ruth asks. "Has my father influenced you in some way?" Terrall shakes his head slightly. "No, not your father," he replies.

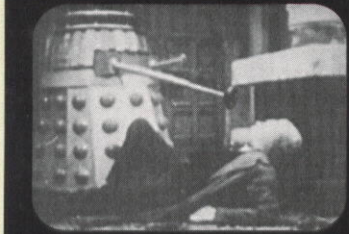
"Come away with me," she begs, embracing him. Terrall looks away as her grip tightens. "I can't go," he replies. "Not yet."



Maxtible is assaulted by a Dalek after stating that he is tired of waiting for them to honour their side of their "bargain". "It is not beyond me to ruin the entire enterprise," he declares. The Dalek violently swipes at Maxtible.



"Do not threaten," it grates. Maxtible crawls back in terror. "Obey the Daleks," it says, and glides back towards the time cabinet. "Wait!" he cries. "The secret, you promised to give it to me!"



"That is why I have done all this," he adds. The creature stops. "The Daleks know many secrets," it replies. "You will learn the most important." It then disappears inside the cabinet.

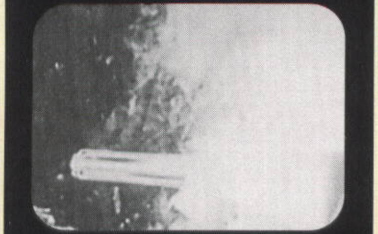
Left alone, Maxtible remains confident that he will receive the secret he desires. Ruth enters and asks whom he was talking to. She demands to know what has happened to both Arthur and Victoria. "These are questions that I cannot answer," he replies.

He says he will tell her one thing that may help her understand why there are secrets to be kept. He shows her a piece of worthless metal. "For centuries now, men have searched for the greatest secret of all."

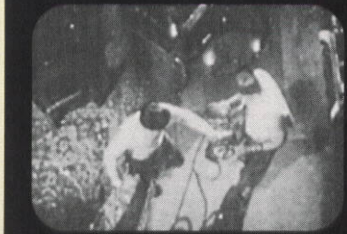
"Some say it was known to the ancient alchemists. Some say the secret never existed at all," he says with widening eyes.' "What secret?" his daughter demands impatiently.

"The transmutation of metal into gold," he continues in a detached manner. "To possess such a secret would mean power and influence beyond all imagination," he rants. "I am about to discover that secret. Nothing will stop me."

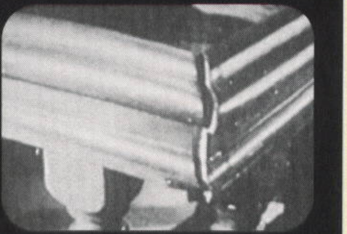
After another inspection time, Jamie and Kemel move out from their cover and, using the rope, catapult the Dalek into the blazing fireplace. The Dalek gurgles in pain as smoke and flames encircle its casing.



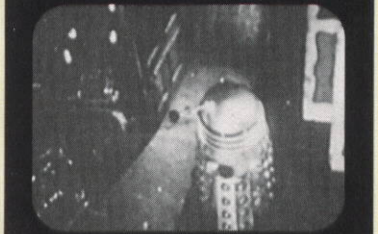
The two men rush to the far end of the hall. Using the rope, Jamie ascends while Kemel holds the rope steady.

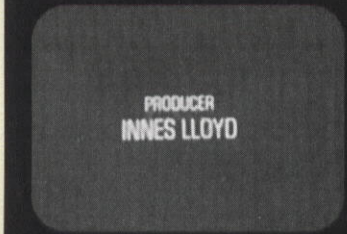


The wooden rail strains under their combined weight. Jamie reaches the top and hauls Kemel to safety just before the rail breaks. Jamie knocks on the door. "Miss Waterfield," he calls, "we've come to get you."



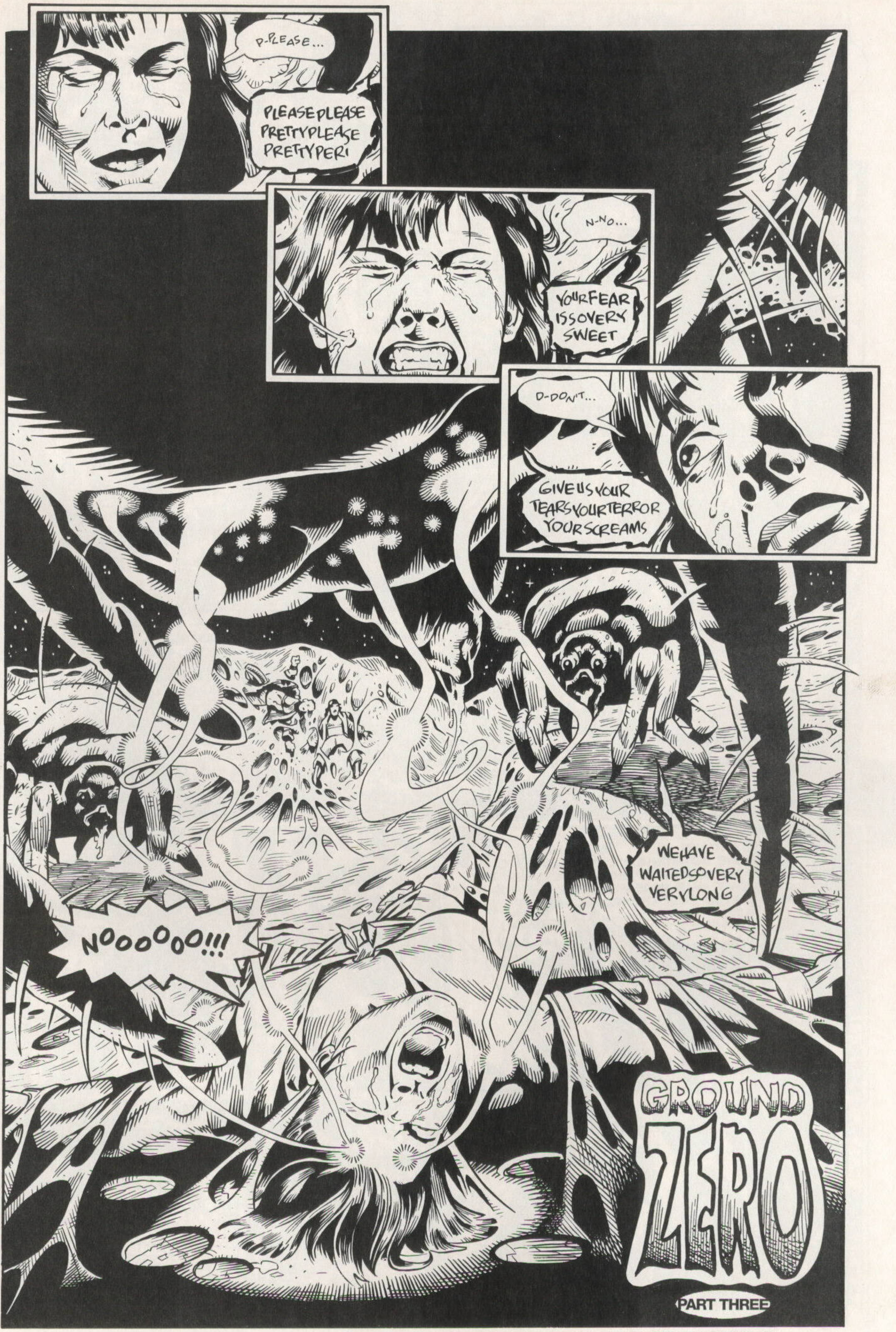
Turning away from the door, they see a Dalek gliding into the hall below them. Suddenly the door opens to reveal another Dalek. It glides out toward them . . .



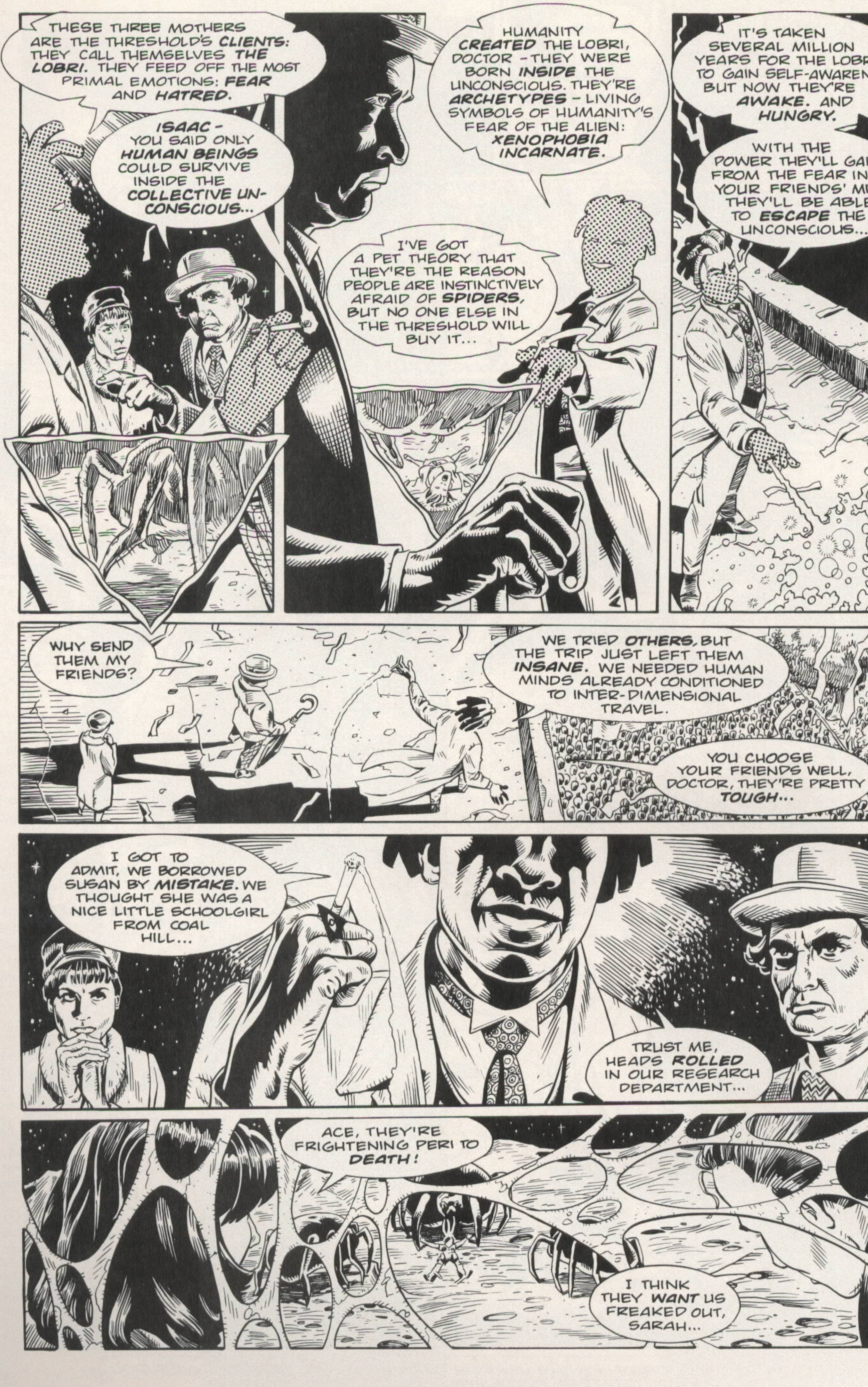


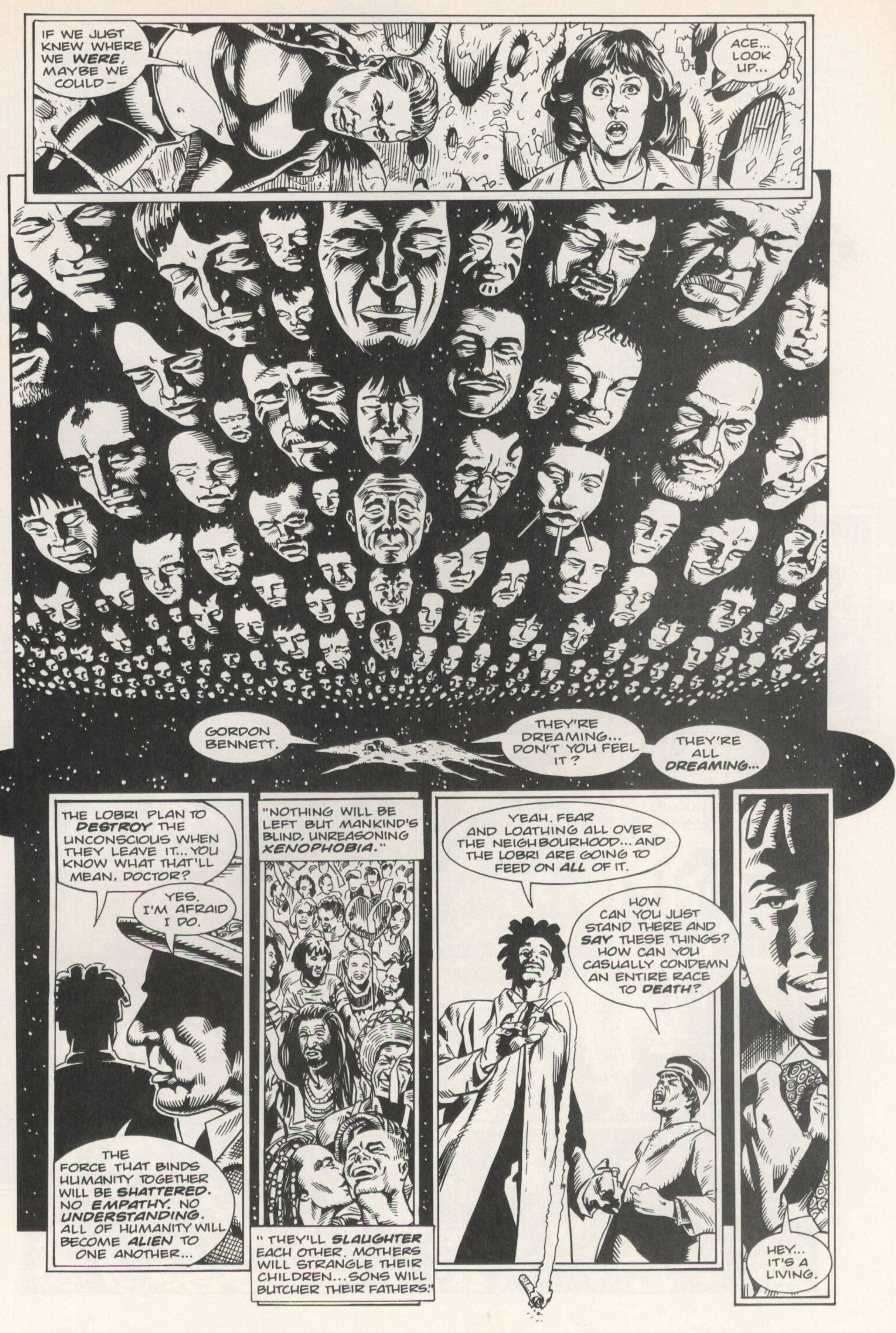
DIRECTED BY
DEREK MARTINUS
BBC tv

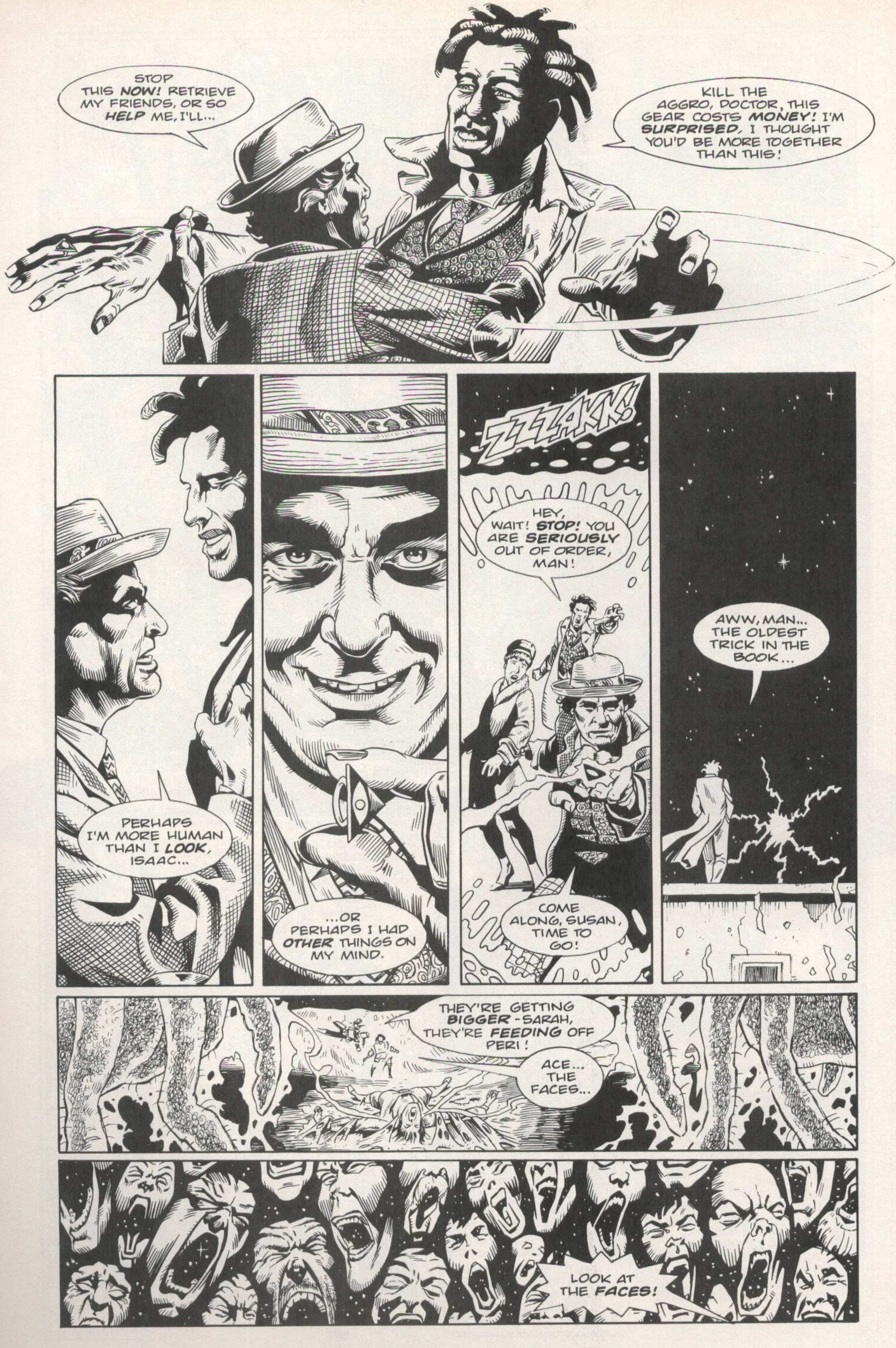
*to be continued . . .*

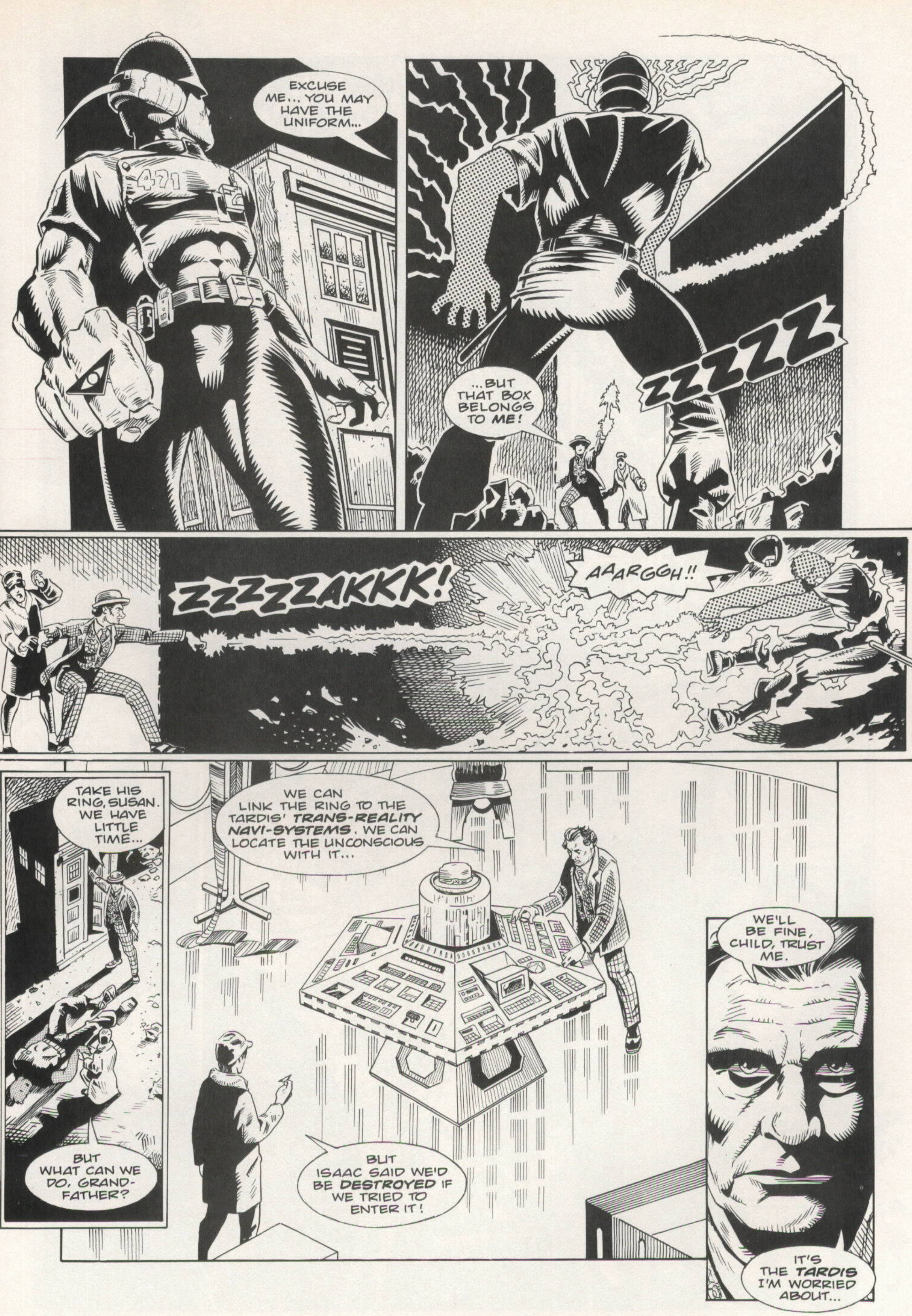

P-PLEASE...
PLEASEPLEASE PRETTYPLEASE PRETTYPERI
N-NO...
YOURFEAR ISSOVERY SWEET
D-DON'T...
GIVEUS YOUR TEARSYOURTERROR YOURSCREAMS
WEHAVE WAITEDSOVERY VERYLONG
NOOOOOO!!!
GROUND ZERO
PART THREE

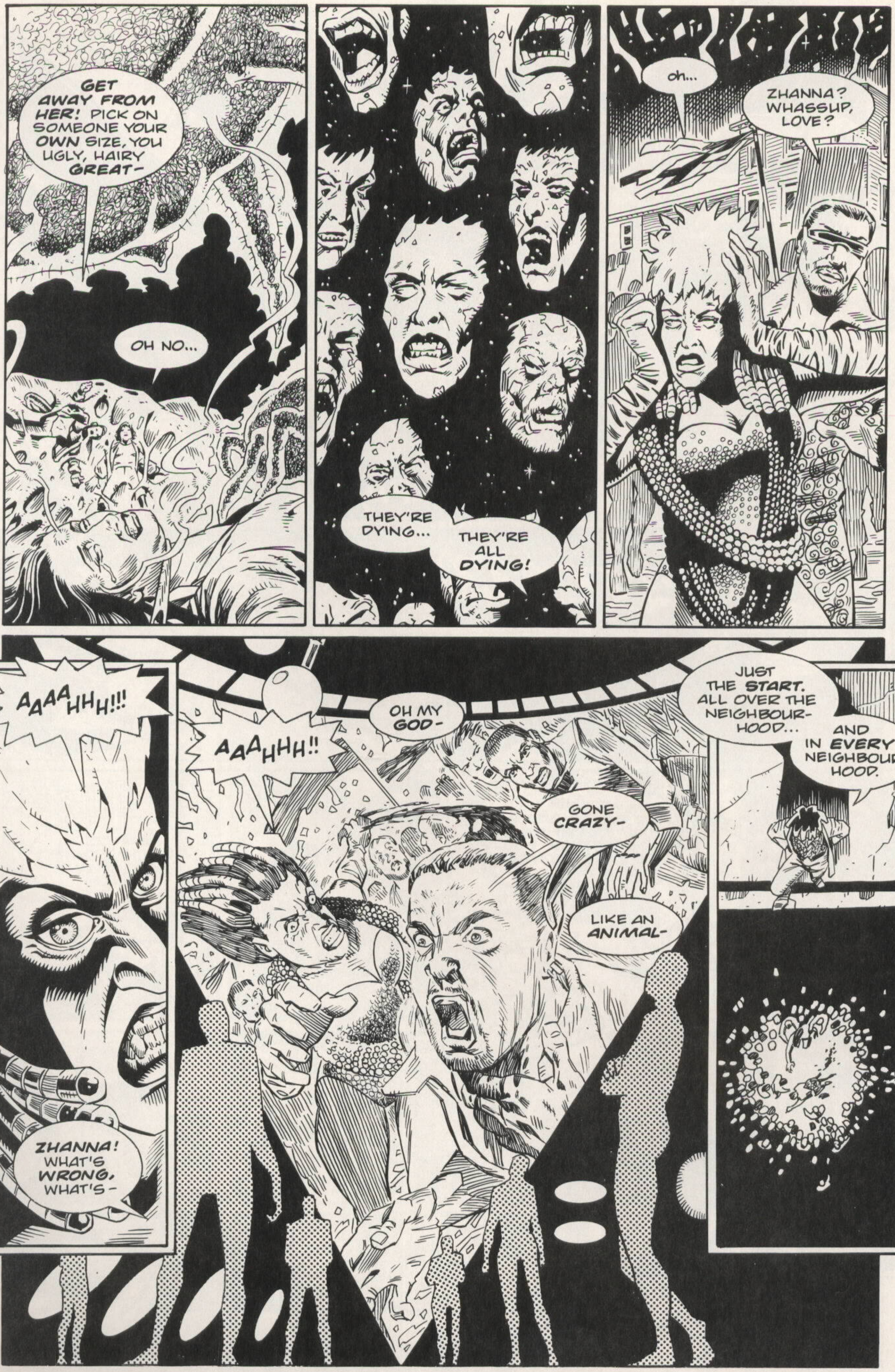
STORY: SCOTT GRAY PENCILS: MARTIN GERAGHTY INKS: BAMBOS GEORGIOU
LETTERS: ELITTA FELL EDITOR: GARY GILLATT

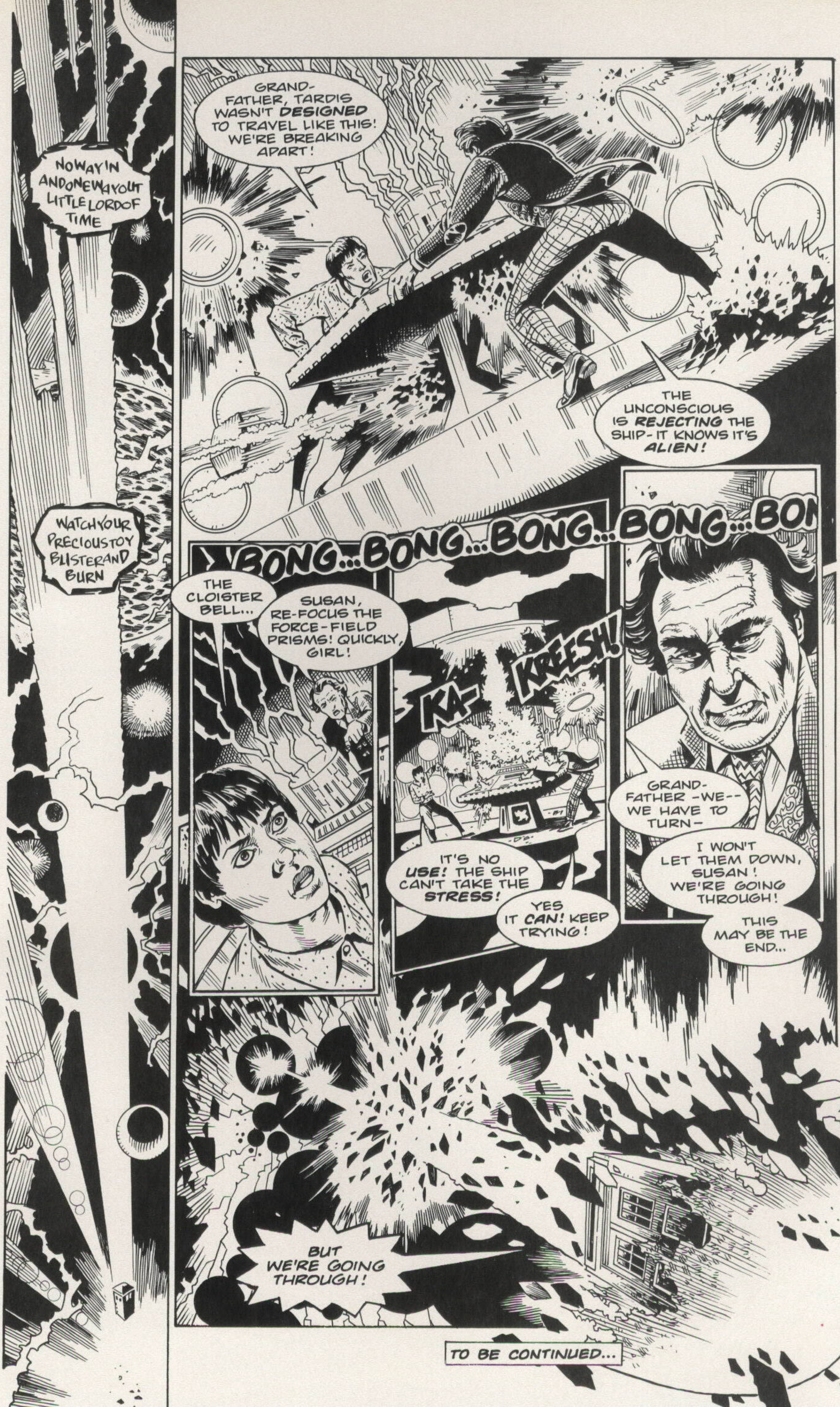

THESE THREE MOTHERS ARE THE THRESHOLD'S **CLIENTS**: THEY CALL THEMSELVES **THE LOBRI**. THEY FEED OFF THE MOST PRIMAL EMOTIONS: **FEAR** AND **HATRED**.
**ISAAC** - YOU SAID ONLY **HUMAN BEINGS** COULD SURVIVE INSIDE THE **COLLECTIVE UNCONSCIOUS**...
HUMANITY **CREATED** THE LOBRI, DOCTOR - THEY WERE BORN **INSIDE** THE UNCONSCIOUS. THEY'RE **ARCHETYPES** - LIVING SYMBOLS OF HUMANITY'S FEAR OF THE ALIEN: **XENOPHOBIA INCARNATE**.
I'VE GOT A PET THEORY THAT THEY'RE THE REASON PEOPLE ARE INSTINCTIVELY AFRAID OF **SPIDERS**, BUT NO ONE ELSE IN THE THRESHOLD WILL BUY IT...
IT'S TAKEN SEVERAL MILLION YEARS FOR THE LOBRI TO GAIN SELF-AWARENESS, BUT NOW THEY'RE **AWAKE**. AND **HUNGRY**.
WITH THE POWER THEY'LL GAIN FROM THE FEAR IN YOUR FRIENDS' MINDS, THEY'LL BE ABLE TO **ESCAPE** THE UNCONSCIOUS...
WHY SEND THEM MY FRIENDS?
WE TRIED **OTHERS**, BUT THE TRIP JUST LEFT THEM **INSANE**. WE NEEDED HUMAN MINDS ALREADY CONDITIONED TO INTER-DIMENSIONAL TRAVEL.
YOU CHOOSE YOUR FRIENDS WELL, DOCTOR, THEY'RE PRETTY **TOUGH**...
I GOT TO ADMIT, WE BORROWED SUSAN BY **MISTAKE**. WE THOUGHT SHE WAS A NICE LITTLE SCHOOLGIRL FROM COAL HILL...
TRUST ME, HEADS **ROLLED** IN OUR RESEARCH DEPARTMENT...
ACE, THEY'RE FRIGHTENING PERI TO **DEATH**!
I THINK THEY **WANT** US FREAKED OUT, SARAH...


IF WE JUST KNEW WHERE WE **WERE**, MAYBE WE COULD—
ACE... LOOK UP...
GORDON BENNETT.
THEY'RE DREAMING... DON'T YOU FEEL IT?
THEY'RE ALL **DREAMING**...
THE LOBRI PLAN TO **DESTROY** THE UNCONSCIOUS WHEN THEY LEAVE IT... YOU KNOW WHAT THAT'LL MEAN, DOCTOR?
YES. I'M AFRAID I DO.
THE FORCE THAT BINDS HUMANITY TOGETHER WILL BE **SHATTERED**. NO **EMPATHY**, NO **UNDERSTANDING**. ALL OF HUMANITY WILL BECOME **ALIEN** TO ONE ANOTHER...
"NOTHING WILL BE LEFT BUT MANKIND'S BLIND, UNREASONING **XENOPHOBIA**."
"THEY'LL **SLAUGHTER** EACH OTHER. MOTHERS WILL STRANGLE THEIR CHILDREN... SONS WILL BUTCHER THEIR FATHERS."
YEAH. FEAR AND LOATHING ALL OVER THE NEIGHBOURHOOD... AND THE LOBRI ARE GOING TO FEED ON **ALL** OF IT.
HOW CAN YOU JUST STAND THERE AND **SAY** THESE THINGS? HOW CAN YOU CASUALLY CONDEMN AN ENTIRE RACE TO **DEATH**?
HEY... IT'S A LIVING.


STOP THIS NOW! RETRIEVE MY FRIENDS, OR SO HELP ME, I'LL...
KILL THE AGGRO, DOCTOR, THIS GEAR COSTS MONEY! I'M SURPRISED, I THOUGHT YOU'D BE MORE TOGETHER THAN THIS!
PERHAPS I'M MORE HUMAN THAN I LOOK, ISAAC...
...OR PERHAPS I HAD OTHER THINGS ON MY MIND.
ZZZAKK!
HEY, WAIT! STOP! YOU ARE SERIOUSLY OUT OF ORDER, MAN!
COME ALONG, SUSAN, TIME TO GO!
AWW, MAN... THE OLDEST TRICK IN THE BOOK...
THEY'RE GETTING BIGGER - SARAH, THEY'RE FEEDING OFF PERI!
ACE... THE FACES...
LOOK AT THE FACES!


EXCUSE ME... YOU MAY HAVE THE UNIFORM...
471
...BUT THAT BOX BELONGS TO ME!
ZZZZZ
ZZZZZAKKK!
AAARGGH!!
TAKE HIS RING, SUSAN. WE HAVE LITTLE TIME...
BUT WHAT CAN WE DO, GRAND-FATHER?
WE CAN LINK THE RING TO THE TARDIS' TRANS-REALITY NAVI-SYSTEMS. WE CAN LOCATE THE UNCONSCIOUS WITH IT...
BUT ISAAC SAID WE'D BE DESTROYED IF WE TRIED TO ENTER IT!
WE'LL BE FINE, CHILD, TRUST ME.
IT'S THE TARDIS I'M WORRIED ABOUT...


GET AWAY FROM HER! PICK ON SOMEONE YOUR OWN SIZE, YOU UGLY, HAIRY GREAT-
OH NO...
THEY'RE DYING...
THEY'RE ALL DYING!
oh...
ZHANNA? WHASSUP, LOVE?
AAAAHHH!!!
ZHANNA! WHAT'S WRONG, WHAT'S-
AAAHHH!!
OH MY GOD-
GONE CRAZY-
LIKE AN ANIMAL-
JUST THE START. ALL OVER THE NEIGHBOURHOOD...
AND IN EVERY NEIGHBOURHOOD.


NO WAY IN AND ONE WAY OUT LITTLE LORD OF TIME
WATCH YOUR PRECIOUS TOY BLISTER AND BURN
GRANDFATHER, TARDIS WASN'T DESIGNED TO TRAVEL LIKE THIS! WE'RE BREAKING APART!
THE UNCONSCIOUS IS REJECTING THE SHIP- IT KNOWS IT'S ALIEN!
BONG...BONG...BONG...BONG...BON
THE CLOISTER BELL...
SUSAN, RE-FOCUS THE FORCE-FIELD PRISMS! QUICKLY, GIRL!
KA-KREESH!
IT'S NO USE! THE SHIP CAN'T TAKE THE STRESS!
YES IT CAN! KEEP TRYING!
GRANDFATHER -WE-- WE HAVE TO TURN-
I WON'T LET THEM DOWN, SUSAN! WE'RE GOING THROUGH!
THIS MAY BE THE END...
BUT WE'RE GOING THROUGH!
TO BE CONTINUED...

THE JOHN NATHAN-TURNER MEMOIRS

## CHAPTER EIGHT – SEASON TWENTY-TWO

Part Two

Doctor Who's longest-serving producer continues his revealing account of his years with the series

# *Listen,* do you want to know a secret?

I returned to the *Doctor Who* office straight from my trip to America. The weekend had been successful, and I'd managed to forget the ridiculous rumours emanating from record producer Ian Levine and the late Bob Holmes about *Doctor Who* being cancelled. I hadn't been in the office for long when my new Head of Department, Jonathan Powell, asked to see me. He told me that a vast amount of money was needed to open up day-time TV earlier than planned to avoid ITV stealing a march on the proceedings. I forget the number of millions of pounds involved but it was a vast amount of money. He told me that many shows were being cut back and some were being dropped from the production schedule of the next financial year.

*Doctor Who* was one of the casualties. After picking up my chin from the floor, I told him that I'd heard rumours of this the previous Thursday from *outside* the BBC. He said not to bother about this. I suspect he felt guilty. I felt gutted and asked if the programme was to blame. He reassured me it wasn't, and said I and my resident team should take a well-earned rest, start thinking about the next season and get rid of the amazing amount of leave I'd built up by hardly ever taking a long holiday.

I went back downstairs to tell the rest of the front office; all of us were gob-smacked, hurt and angry, especially with the ignominy of having heard the show's fate from a fan and a member of the Writer's Guild. Then the phones started ringing. A statement was issued by our press officer, Kevin O'Shea, drawn up by the sixth floor to quell the tide of enquiries.

It's important to realise that other shows were also affected. Among those axed from that coming year were *Pop Quiz*, *Crackerjack* etc (though neither of them saw the light of day again) and *Juliet Bravo*. The top-rated cop show was cut from fourteen episodes to eight. Levine rang half-hourly; I apologised for being dismissive of his information the previous week. He insisted that the show was not on hold, but had been cancelled forever! No matter what I said, he insisted his informant was right and we were wrong. I subsequently discovered that one of the fan glitterati had a mole in Michael Grade's office or somewhere near it. The rest of the week was pandemonium. Fans threatened to block Wood Lane, Daleks and Cybermen were going to march on 10 Downing Street. Levine seemed to be co-ordinating some of the fan activities, and Kevin and I met with him near the office to suggest ways of getting the programme back into production earlier rather than later; yet we both stressed the postponement factor rather than the cancellation factor. *The Sun* published an article titled *Doctor Who Axed in BBC Plot*.

All in the front office were pleased to see the sensational public reaction, but still felt saddened by the whole affair.

It is true that I helped Levine contact sympathetic Fleet Street luminaries and I did explain how he might retain anonymity throughout the whole affair, should he wish. I certainly wanted to do so. For once in my career I wouldn't even talk to my mates in London's newspaper publishing houses, lest I say something on the record I might regret – after all, I was still a BBC staff-member.

However, someone once suggested I *sold* stories to Fleet Street, which I categorically and emphatically deny. I have never, ever, sold a story to any newspaper or magazine in my life. I have written articles extensively and I may have planted a few stories (such as the possibility of the new Doctor being a woman, etc) but *never*, *ever* sold them.

And so the mayhem continued. Ron Katz, the head of the *Doctor Who* Fan Club of America, offered the money to put the show back into production, but his offer was declined. However, the fans kept calling the press and appearing on TV.

The BBC issued another statement after a few days. Little had changed from the initial announcement, but newspapers claimed victory in their quest to get the show back on the road and slowly the furore subsided.

I do stress that I was told from the start that it was a postponement. If, and I stress if, there was a plot, it was thwarted, and congratulations to those who thwarted it. I can't see that paying the series' script editor, Eric Saward, my production associate, my secretary and myself to plan a new series that would never happen was in keeping with a plot never to show the programme again.

One of the things that amused me was that Bill Cotton, the Managing Director of BBCtv, rang David Saunders, then the DWAS coordinator and a senior librarian, and asked him to call off the dogs. Kevin O'Shea and I, with all due respect to David whom I admire a great deal, speculated that David was up a ladder at the time, with another librarian yelling from below, "David, it's the Managing Director of BBC Television on the phone" and the customers all yelling "Ssshhhh!" It's probably not how it happened at all but the speculation amused us.

An American fan and great personal friend of mine named Gail Bennett sent, without my knowledge at that time, a statuette of a horse's hind-quarters, mounted on a plinth and inscribed to Michael Grade. It was engraved as The Official Horse's Arse Award, upon which Michael was congratulated by the Controller of BBC2 at the weekly Heads meeting. It was actually logged in the minutes! Gail, by the way, is a brilliant artist and caricaturist and did all the illustrations for *The Doctor Who Cook Book*, apart from that ghastly cover!

About a week after the whole debacle started, I received a phonecall from someone I knew in the States. It was about two in the morning, and the caller said that an American friend and fan, whose father was involved with mysterious powerful international agencies, wanted to know if I wanted Michael Grade wiped out! It was a totally serious offer! I answered, of course, in the negative. No TV show is worth a person's life. The phone went dead.

> **I received a phonecall from the States wanting to know if I wanted Michael Grade wiped out!**

I also took a call at four in the morning, this time from a live Australian radio show asking about the hiatus. I muttered into the phone that it was the middle of the night! "Not over here it isn't!" was the reply.

I subsequently learned that Michael Grade had received threatening letters written in human blood. I was sent a voodoo doll of Mr Grade with pins in! This kind of activity is taking things a little too far. There's an old phrase that some of the more elderly members of the producing

**Right:**
Tekker (Paul Darrow) welcomes the Doctor (Colin Baker) and Peri (Nicola Bryant) to Karfel in *Timelash*.

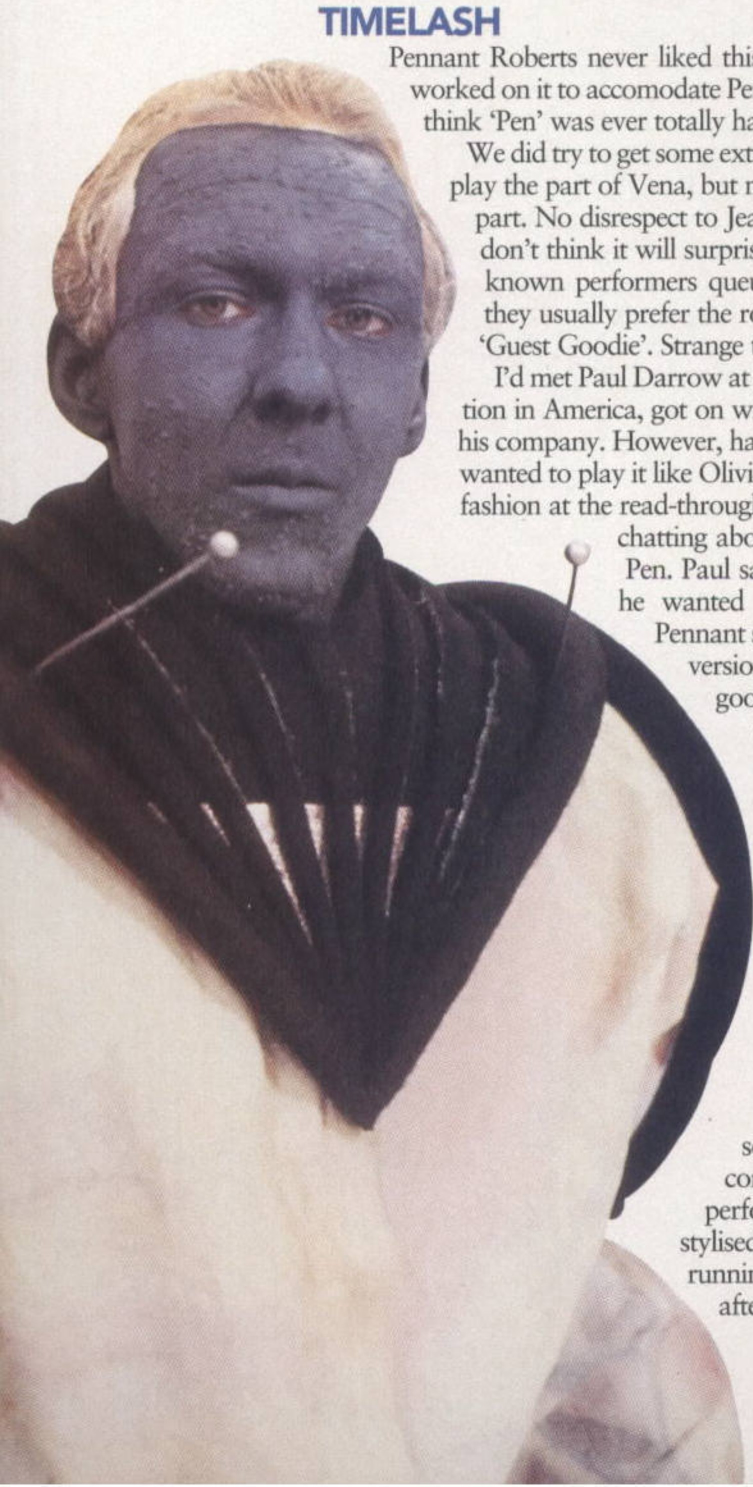
**Below:**
One of the androids of Karfel (Dean Hollingsworth) from the same story.

**Opposite page:**
Scenes from *Revelation of the Daleks*: Terry Molloy is made up as Davros; The grey Daleks arrive on Necros to escort Davros for trial; one of Davros' more transparent attempts to improve his Daleks; and the head of Davros himself, in his guise as The Great Healer of Necros.
Photos © BBC

profession use when they see someone getting over-stressed about a programme: "Last night's television is tomorrow night's fish and chip paper!" Or as Brian Clifford, the former editor of BBC's Picture Publicity, would say if he saw me starting to eat the scenery in frustration: "John, just remember – the BBC is just somewhere to go during the day!" I've never approached my work in that fashion, but his quote often helped me to put things into the right perspective.

And talking of perspective, we still had two stories to transmit and the final story wasn't yet completed in post-production. The plans for the next season of *Doctor Who* would have to wait.

## TIMELASH



Pennant Roberts never liked this script, and although Saward worked on it to accomodate Pennant's major concerns, I don't think 'Pen' was ever totally happy.

We did try to get some extremely well-known actresses to play the part of Vena, but many actually turned down the part. No disrespect to Jeananne Crowley, incidentally. I don't think it will surprise you to learn that while well-known performers queue to appear in *Doctor Who*, they usually prefer the role of 'Guest Baddie' to that of 'Guest Goodie'. Strange that.

I'd met Paul Darrow at a major science fiction convention in America, got on with him quite well and enjoyed his company. However, having agreed to play Tekker, he wanted to play it like Olivier's Richard III. He read in this fashion at the read-through. After it was complete, I was chatting about this peculiar rendition with Pen. Paul sauntered over and echoed that he wanted to play it like Richard III. Pennant said that he hoped it wasn't the version he remembered! All well and good, I thought, but I did not appreciate the style of the performance at my run-through some ten days later. It hadn't changed! Paul was asked to underplay it but when we got to studio, he'd rehearse it normally, then do the take with his original performance. I don't think we've ever had to retake so many scenes, asking for a less-animated performance. Even Paul's last scene to be recorded (in a corridor, I seem to recall) was still performed in this extraordinary stylised way, though we were rapidly running out of time. We had to stop after one take. Paul grinned into one of the cameras. Saward, Pen and I got in a huddle and agreed to cut the bulk of the scene! Now don't get me wrong, I do like the gentleman and his work (or rather most of it), but it seemed as though he thought, having been a lead in *Blake's 7*, that he had to justify his appearance in *Doctor Who*. Flattering in a way, but the programme as a whole is what is most important, not one of its many parts.

A few years ago at a British convention I appeared in a radio skit based on something like *The Navy Lark* with Paul Darrow, Fraser Hines, Nick Courtney and Jon Pertwee. It was a wonderful jokey old script, but again Paul attempted to *star* in what was, after all, just a bit of fun for the fans. He was the only cast member who didn't turn up for the rehearsal, and at show-time sent the whole thing up, ruining the organisers' vision and constantly trying to be 'off' (a bit difficult in a radio play when everyone's holding a copy of the script!). As I had a tiny contribution, I spoke quickly on cue, got my laughs, and stood back and watched the proceedings degenerate.

> **Fourteen episodes is ore than thirteen, of course, but effectively we'd l t the equivalent of almost half our previous amount screen time!**

Despite my reservations about *Timelash*, especially its studio-bound feel, I thought Robert Ashby was splendid as the Borad, and I particularly liked the usage of HG Wells and the Loch Ness monster, even if the latter had already been explained in *Terror of the Zygons*!

## REVELATION OF THE DALEKS

A good cast, a good script and a good conclusion to the season. Saward did a splendid job, using black humour to great effect.

I'd been told by Gawn Grainger that Lord Olivier might be interested in a small role in *Doctor Who*, so I offered him the part of the mutant. However, sadly, his agent turned it down. Mind you, it was so bitterly cold during the filming in the January, that maybe it's just as well.

The pantomime that I was involved with that Christmas starred Colin Baker and Nicola Bryant. It did mean that for a few days of the final week of the run Colin and Nicola were filming during the day and performing in the theatre at night. Graeme Harper, the director, chose *Who* locations near to the theatre, though, of course, the shooting days were so short anyway at that time of year. Also in the theatre show were Ant Ainley, Mary Tamm and Jacqueline Pearce and our posters proclaimed 'The Stars of *Doctor Who*'. Sarah Lee organised a coach trip from the office to see the show. I recall dear Nick Courtney joining in the spirit of the evening like mad, and Nabil Shaban leading the community singing.

As we approached the end of our forty-five-minute season, Saward and I agreed that, while the longer episodes were not ideal, he in particular had done a good job with the new format. In some ways we wished we could have done another season of a similar shape to capitalise on what we'd learned, and make it even better. But it was not to be.

I don't remember when we heard that the new season was to be back in the old twenty-five-minute format and fourteen episodes long. Again, it was a sad time. One of the press statements had said '*Doctor Who* will be back, bigger and better next year.' Fourteen episodes is more than thirteen, of course, but effectively we'd lost the equivalent of almost half our previous amount of screen time!

But what of our missing season? Fiona Cumming was contracted for a four-part story that I'd suggested accommodate Sil, and Matthew Robinson was negotiating to direct another four-parter. I was sounding out Graeme Harper and Sarah Hellings' availability. Graham Williams had delivered *The Nightmare Fair*, a script which was to feature the return of the Celestial Toymaker. It was set to be filmed in Blackpool, thanks to the wonderful relationship we had with the council and the town's luminaries. I'd taken up the options on Colin and Nicola's contracts, and we had asked Bob Holmes to write the Singapore yarn that was to feature the Master and the Rani.

I had met a Mr Tan of the Singapore tourist board through Brian Clifford of BBC Picture Publicity, who'd just returned from a trip to Singapore with the *Tenko* programme, and Ken Riddington, the producer of *Tenko* (or 'Tesco', as it was nicknamed). Mr Tan was very keen that programmes which had good foreign sales considered Singapore as a location venue. He invited me to visit Singapore for a few days to assess whether it was viable for *Doctor Who*. He gave me a mass of literature and books and I felt fairly confident we could make good use of the place, as long as finances could be made attractive. I asked the management to allocate a production manager who would be free for the trip and whom they could guarantee would be the production manager on the actual show, which was ages away. I would have taken my production associate, but she was only doing one season of the show. I was delighted when they allocated Gary Downie and the two of us set off on our travels. The Tourist Board couldn't have been more helpful and supplied us with a bevy of guides and a minibus. They took us everywhere; the tourist spots, the beauty spots, ruins of wartime forts and historical places, including the famous Raffles hotel. The only problem was the intense heat. Singapore is an amazing mixture of cultures and the closeness of rich and poor is incredible. The architecture is also of an astounding variety. Most evenings there were spent in meetings with people who could be helpful if the shoot went ahead: more Tourist Board officials, airline representatives and hotel managers. In the end, major hotels were competing with one another to offer me the cheapest price for our unit's stay.

I left Singapore with the most wonderful deal: £300 per head for return flight and bed and breakfast accommodation in a top hotel and unlimited shipping for equipment, etc. It was to be a ten-day trip which worked out as a seven-day shoot, because of a day off and time to recover from jet lag.

We came back with a video of some of the locations and masses of photographs. I can assure you, though extremely enjoyable, a junket it most certainly was not!

The story I had in mind from seeing what was on offer started with Peri requesting to be returned home to the US. The TARDIS landed and viewed through the scanner screen was the Statue of Liberty. On emerging, the Doctor and an irate Peri discovered it was a miniature version of the statue (a mere twelve feet or so) which was part of a massive cultural garden in Singapore, featuring people and architecture of all corners of the world; an amazing sight. This would have been a perfect location. Scattered amongst the hundreds of varied figures would have been the first hints of moving statues, as Bob Holmes was keen to feature the Autons in the show again.

I suggested that both the Master and the Rani were operating under the guise of being members of one of the travelling street theatres that are found scattered throughout Singapore, rather akin to the Noh Theatre, with stylised make-up and costumes. Anyway, this story was not to be in the end, due to our decision to scrap most, if not all, of our plans, now that our merry-go-round of production had come to a halt. A great shame!

During May of 1985 I went to see Michael Grade at his office at TV Centre. I noted the Horse Award on one of the shelves. It was a brief meeting with myself and Jonathan Powell. Michael said he was seeing all the producers of 'on-going' programmes. Behind him were four TV monitors with the output of every channel in evidence. I found this distracting, to say the least, especially the horse-racing. However, Michael was charming, although he didn't particularly favour Colin's portrayal of the Doctor. I argued that it took a while for all the actors who'd played the part to settle in, and said I thought Colin was to make a great Doctor. Michael conceded it was my decision, and apart from requests to make the programme

**Above:** Colin Baker and John Nathan-Turner pose with the 1984 *Doctor Who* merchandise special from possibly the finest publishing house in the world.

**When he saw the first episode of *The Trial of a Time Lord,* Michael Grade congratulated me publicly.**

'more fun' and to be vigilant about violence, that was really it. We did talk about Saward's excellent idea of using an umbrella theme based on the premise of the Doctor's trial for the next season, and he liked the prospect enormously.

I wore a navy blue leather suit to this meeting, about which much has been written. I designed it myself, I had it made in Hong Kong, where it still cost a relative fortune and it was extremely smart. People who take pot shots at people's clothes must be fairly desperate; clothes, in my opinion, should reflect one's personality, whatever that may be, combined with practicality. I mean, whoever heard of someone with appalling dandruff always wearing black?

Later, when he saw the first episode of *The Trial of a Time Lord*, Michael congratulated me publicly at the Lancaster Gate Hotel where the BBC1 Drama launch was being held, though he attracted my attention from amongst a group of journalists by calling me 'J'. I thought of responding by calling him 'M' but Mr Fleming had got there first! It occurred to me that, as 'JNT' is how most people refer to me, he may have thought my name was Jay Entea!

**Below:** Colin Baker as the Doctor. Photo © Gary Russell

In August of the hiatus year, a surprise party for my birthday was arranged. A plot had been hatched where I was hi-jacked from my office by Sarah Lee, blindfolded, bundled into a car and told I was going to get a surprise. It's amazing, once unable to see, how you speculate on where the various twists and turns of the road are taking you. The car came to a stop. Someone else got in: another female. I could smell delicious perfume! The journey went on. The car finally stopped and I was herded across a busy wide road. By now I thought I was at an airport terminal. My sense of direction while blindfolded had led me to believe that, despite the detour to pick up Madam X (who never spoke), we were somewhere near Heathrow. Suddenly the floor beneath me was clearly wooden and there was great effort to make me walk in a very straight line. We went down some stairs and then warmth hit me. I thought, 'Wherever we are, we're here!' Off came the blindfold and before me was a sumptuous dinner table, beautifully laid out. Standing directly opposite me was the exquisite Jacqueline Pearce and a whole load of friends singing *Happy Birthday*. We were all aboard Jackie's Chelsea houseboat. It was a gorgeous moment. And Madam X? None other than Janet Fielding!

The evening was riotous and I was presented with the most fabulous caricature painting done by the underestimated Paul Mark Tams, a great friend of Sarah Lee. The whole thing was done as a play-bill. For example, Jane Wellesley (no, not that one, the production assistant who did loads of *Who* stories and who often receives the other one's tax bills), who was always known as 'The Dowager', was there, looking stunning. So the heading of the artwork announced that the evening was in the 'gracious presence of HRH the Dowager Jane Wellesley'.

One of the many things that amused me was Miss Fielding being billed as 'Panto Kangaroo'. A great deal of trouble and effort went into this piece of work and the whole scenario, and I loved the poster so much I had it framed for my office at home. The food was sensational, the company exhilarating and we laughed like drains.

There were two people on the bill who didn't show up. One of them, my old friend Ted Rhodes, had disappeared without trace after a stint on *Crossroads*, and indeed in the style of such posters was coincidentally billed as 'Disappearing Act'.

But the billed stripper for the evening, a certain 'Erica Seaweed', made no appearance whatsoever. Odd that, but perhaps the writing was already on the wall. I'd love to tell you who was billed as supplying the music for the evening, but I'm afraid, though a joke, it might result in a court case.

During my tenure as producer, certain elements of *Doctor Who* fandom became increasingly vocal in their criticism of the series – none more so than the fanzine called the *Doctor Who Bulletin*, edited by Gary Levy. What did I think of it? Well, Joan Collins became a bigger superstar once her real age was revealed, Michael Grade was the most well-known BBC Controller because of the *Who* hiatus and the battle with ITV over *Dallas*, and *DWB* made me the most famous and notorious TV producer since Rudolph Cartier. Although its stance was usually critical of my work and my attitude, it did flatter the ego of this particular Leo on the whole. I remember my secretary saying with outrage one day, "The new *DWB* has arrived and you're *not* on the front cover this issue. You must be slipping!" After I left the BBC staff, no matter where I was working, somehow a copy of the latest issue of *DWB* would arrive at the desk of my superior. This usually resulted in my being taken out for an expensive lunch, given a bigger office or, on one occasion, being given a rise in salary.

I found some of the articles hurtful, to say the least, but in this business you have to learn to take the rough with the smooth. I've kept all the copies in my garage, though: The *JNT MUST GO* cover, the *And the eyes narrowed!* article, – the whole lot.

When it comes down to it, the editor has to earn a living, and so do I. In some ways he has helped me to do so, and I suppose I have helped him. This having been said, I cannot deny that the magazine has contained many things that I have found unpleasant and hurtful over the years, so I have no wish to join his fan-club!

So after the hiatus, we were about to embark on *The Trial of a Time Lord*. A fourteen-part story, sub-divided into three four-part stories and one two-parter with the linking theme of the trial throughout. A story from the Doctor's past, one from the Doctor's near-present, one from the Doctor's future and the resolution and verdict.

With so much time to plan, you'd have thought it was going to be a piece of a cake. It wasn't. It was fraught, to put it mildly. A Bob Holmes script re-written at the request of the management, filming on a nudist beach with a visit from Personnel, the script editor resigns, I become a script editor, the sixth floor dramatically interferes for the very first time in my tenure, a script written around photographs in ten days, the casting of Bonnie Langford, agreement that I can finally move to another show, firing the leading actor, more double-dealing and my being savagely attacked by someone I'd employed for years.

If this was a piece of cake, it was stale, tasted bad and was totally lacking in fruit . . . ◆

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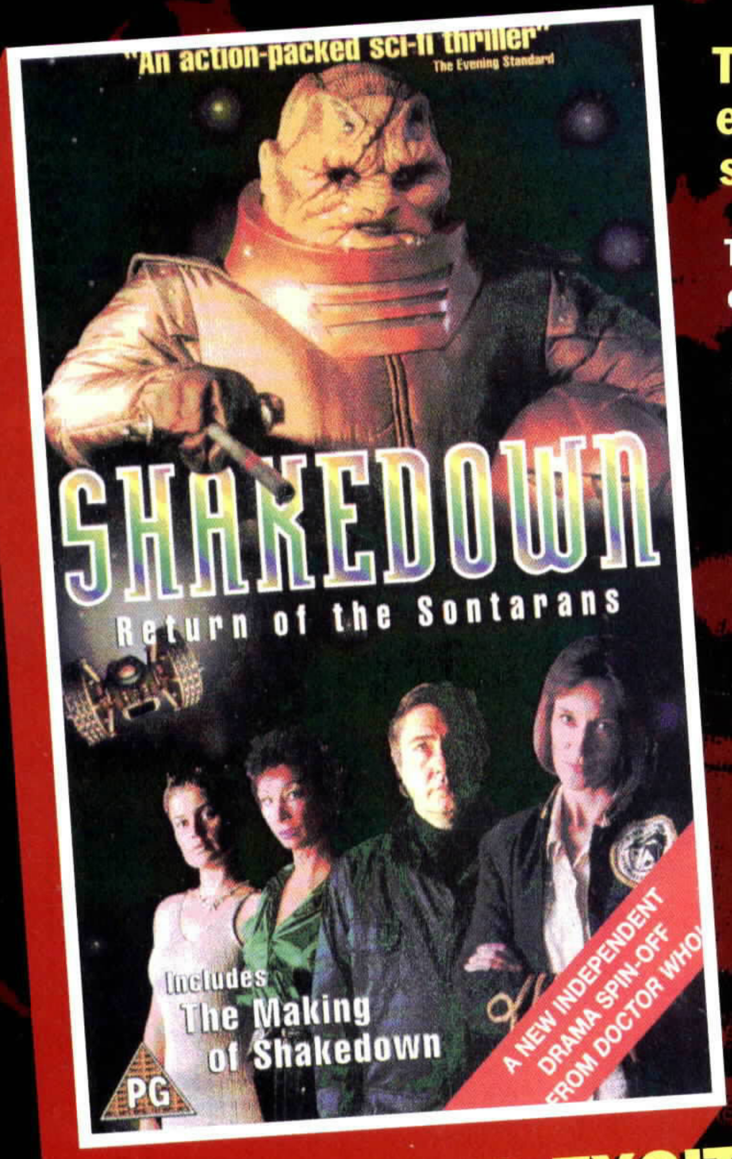
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